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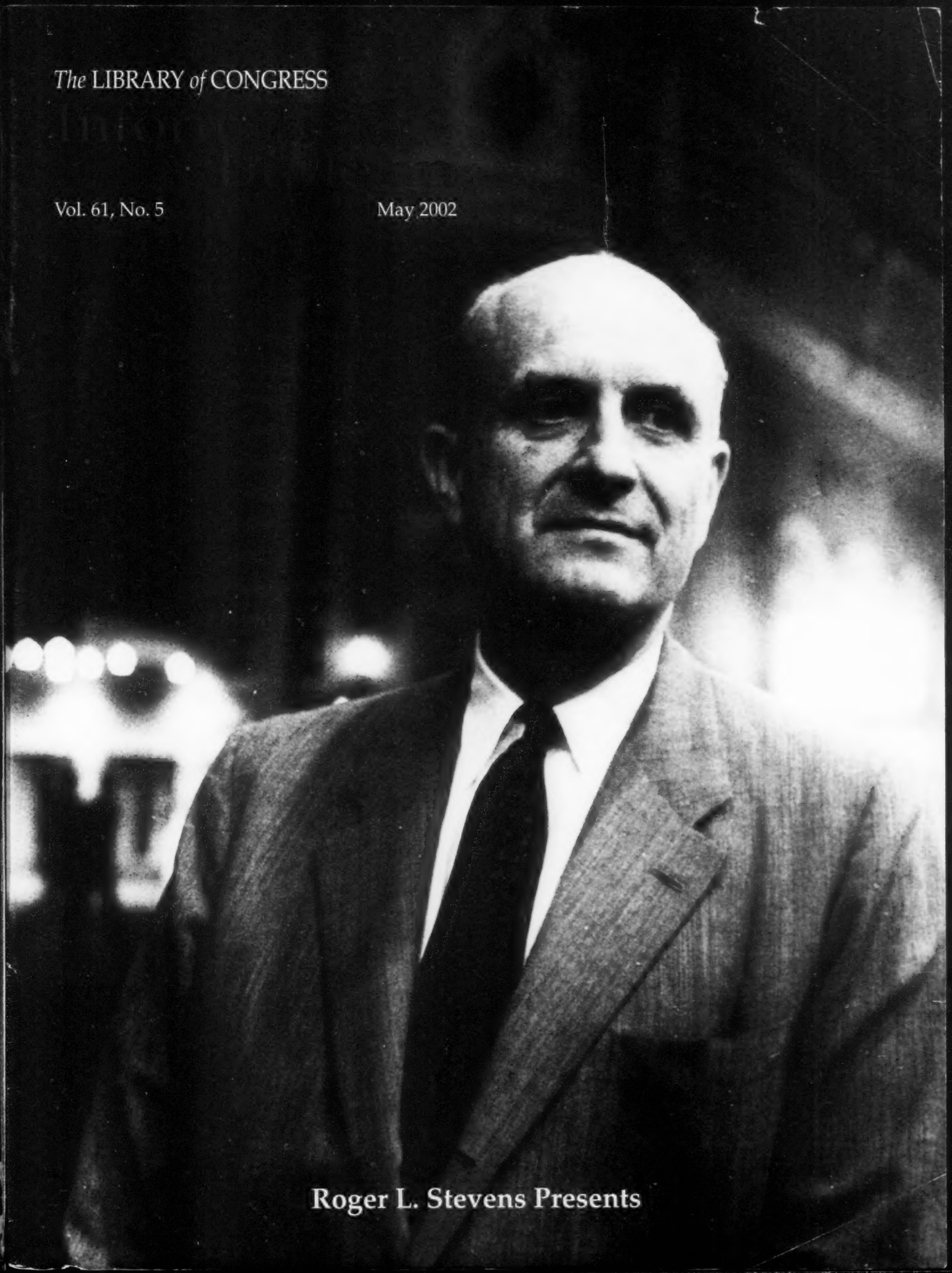

Roger L. Stevens Presents

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Information Bulletin

Vol. 61, No. 5 May 2002

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Librarian of Congress

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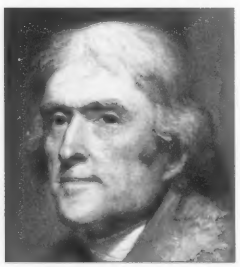

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On the Cover: Roger Stevens standing with his back to West 45th Street, one of the busiest theater streets in New York's Times Square district.

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HELEN DALRYMPLE, Editor
JOHN H. SAYERS, Designer
AUDREY FISCHER, Assignment Editor

Presenting a Stage for a Nation

Exhibition Portrays Genius of Roger L. Stevens

By WALTER ZVONCHENKO

The career and accomplishments of Roger Lacey Stevens (1910-1998) give him a special place in the nation's history as one of the foremost cultural leaders of modern times. He was one of the nation's leading real estate entrepreneurs, theatrical producers and arts administrators and supported the production of plays and musical theater of the highest quality across America. He was the first chairman of the National Council on the Arts and of the National Endowment for the Arts (NEA), and he was the moving spirit behind the development of the monumental John F. Kennedy Center for the Performing Arts in Washington, D.C.

Stevens was also an active board member or trustee of leading cultural institutions such as the Metropolitan Opera, American Ballet Theatre and the National Book Association. Stevens' determination to enrich the arts in America was matched only by the surpassing depth and breadth of his vision.

In the 1990s, Stevens and his wife, Christine Gesell Stevens, donated Stevens' papers to the Library of Congress. These form the basis for an exhibition documenting his life and career, "Roger L. Stevens Presents: Stage for a Nation," on display in the South Gallery of the Thomas Jefferson Building's Great Hall through Sept. 7. (A preview of the exhibition is available on the Library's Web site at **www.loc.gov/exhibits**). The Library is grateful to Mrs. Stevens and their daughter, Mrs. Hugh Gough, for their generosity in funding the exhibition and a catalog commemorating Stevens' life and works. Items in the exhibition include photographs, video footage, playbills, correspondence, music scores, building and theatrical designs, drawings and posters. The primary focus of the display is Stevens' cultural achievements, particularly his work as a theatrical producer, founder of the Kennedy Center and founding chairman of the NEA.

Pictured with Roger Stevens (from left) in 1951 are Elmer Rice, John Wharton, Maxwell Anderson and Robert Sherwood, other members of the Playwrights' Company which formed to produce member plays.

Early Years in Theater

Roger Stevens began producing plays on Broadway when he was already a prominent figure in real estate. He very quickly established himself as a major power in the theater, active both in the United States and in Britain. The role of the producer in American theatrical history is a major factor in bringing plays to the stage, but it is not well understood by most of the theater-going public. The producer is responsible for assembling all the parts of the stage production: getting the best possible theater, ensuring that the director has a cast that he or she can work with, and seeing to it that the necessary set, lighting and costume arrangements are in place. There is always hope for financial gain, of course. But Stevens did not produce plays for the money; he was in the theater business because he loved it.

Stevens first became directly involved with the theater in his home state of Michigan; he supported the Dramatic Guild of Detroit and a series of drama festivals in Ann Arbor. His first presentation in New York was a 1949 production of Shakespeare's "Twelfth Night," brought to Broadway from Ann Arbor. Even earlier, he had met producer Alfred De Liagre Jr. in the course of a trip to New York and put a substantial sum into De Liagre's production of "The Madwoman of Chaillot," based on a play by Jean Giraudoux, Stevens' favorite dramatist. De Liagre later became one of Stevens' longtime associates in stage presentation, working with Stevens on many theatrical ventures. Their associations included "Deathtrap," a revival of Rodgers and Hammerstein's "On Your Toes," and "The Golden Apple."

New York City Theater

From his earliest undertakings in professional theater, Stevens sought out associates and projects that would bring plays of unusually high quality to the stage. While he had a sense of the commercially viable, his primary interest was in fostering the best in new plays and in the great classics of the stage. Stevens began producing in New York at the dawn of radical changes in the American theater landscape. Around 1950, Broadway was

still the dominant force in the world of the stage. But theater in this country was about to undergo vast expansion. While Broadway continued to play an important role, there was a movement toward regional theaters, with more involvement by not-for-profit theater organizations with new financing mechanisms. Stevens was active on all these fronts—at the same time that he continued to be a major figure around the country in real estate investment.

Roger Stevens and Real Estate

Stevens came to national attention as a realtor in 1951 when he engineered the purchase of the Empire State Building, then the world's tallest structure, at a price said to be the highest ever paid for a single building at the time: $51.5 million. Stevens had begun his career in real estate in his native Detroit, becoming one of the two most famous men in the industry (along with William Zeckendorf), while still a relatively young man.

During his years in Detroit, Stevens joined with Alfred R. Glancy Jr. and Ben Tobin to acquire a 50-year-old company called Realty Associates. They merged this into a holding company, Glastest Corporation. From this came Realty Associates Securities Corporation, with properties that included Brooklyn's Paramount Theatre and substantial interests in the real estate firm of City Investing Company of New York, where Stevens was one of the directors. City Investing had a financial stake in a number of theaters in New York City, and these figured in Stevens' theatrical ventures. Stevens moved his offices to New York around 1950, when he became more involved in theatrical production.

Stevens was also a partner in a number of large-scale redevelopment projects intended to remake central areas of urban communities into superior living and/or working environments. Among these were 28 acres in Boston's Copley Square district, a major tract in downtown Seattle, and housing in Southwest Washington, D.C.

Over time, Stevens' passion for the theater was mirrored in his real estate life. He was involved with a variety of projects in theatrical real estate, foreshadowing his role in the development of Washington's John F. Kennedy Center for the Performing Arts. Around 1957, Stevens was involved with a plan to erect six theaters under

A selection of the plays with which Roger Stevens was associated as a producer

a single roof in Manhattan's Lincoln Square neighborhood as part of a redevelopment project. The Lincoln Center for the Performing Arts was ultimately constructed just south of that site, but its final configuration no longer included Stevens' six-theater project.

Playwrights' Company

On April 25, 1951, Roger Stevens was elected to full membership in the Playwrights' Producing Company Inc. The New York producing firm was established in 1938 by attorney John F. Wharton and five of the nation's leading playwrights: Robert Sherwood, Samuel Behrman, Elmer Rice, Sidney Howard and Maxwell Anderson (see photo, page 79). The original intent was to create an organization that would give member playwrights an opportunity to produce their own works and to share more fully in the profits. Stevens' immediate duties included functioning as executive producer for two productions scheduled for the 1951-1952 season: Maxwell Anderson's "Barefoot in Athens" and Robert E. Sherwood's "Girls with Dogs."

Stevens wasted no time in becoming an active member. Soon after joining Playwrights', he traveled to a summer theater in Falmouth, Mass., to see a production of Jan de Hartog's "The Fourposter," with Hume Cronyn and Jessica Tandy. Stevens and Playwrights' colleague Robert Sherwood were enthusiastic about the play, and they brought it to New York. It opened at the Ethel Barrymore Theatre on Oct. 24, 1951, and was a smash hit, running for 632 performances.

In the 1950s, Playwrights' had a number of other notable successes, some touching on controversial topics. "Tea and Sympathy," a work by Robert Anderson, who became a member of the company, dealt with the subject of homosexuality. It is difficult to understand in 2002 just how shocking the play's subject and treatment were to audiences in 1953. Homosexuality as a topic, combined with the depiction of the schoolmaster's wife's decision at the drama's end to foster a young man's sexual maturing by giving herself to him, was bound to fire discussion. The play was turned down by a number of producers. Playwrights' asked for an option and went ahead with the production. In the out-of-town tryout period, there was considerable debate whether the final moment and its curtain line, now famous, should stand. Stand it did, and the play became a hit, opening in New York at the Ethel Barrymore Theatre on Sept. 30, 1953, with Deborah Kerr as the wife of the schoolmaster. Another success was Tennessee Williams' "Cat on a Hot Tin Roof," which also dealt with homosexuality.

In the course of his career, Stevens was connected with the presentation of a number of high-comedy plays, includ-

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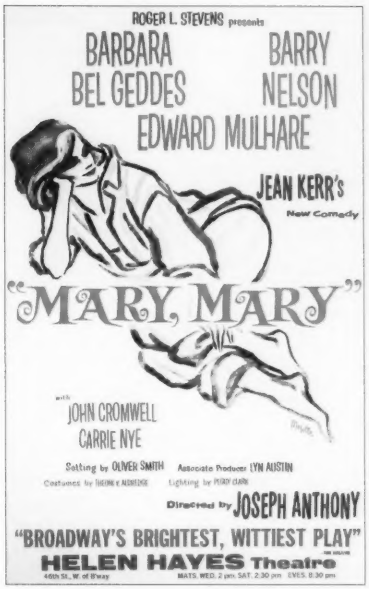
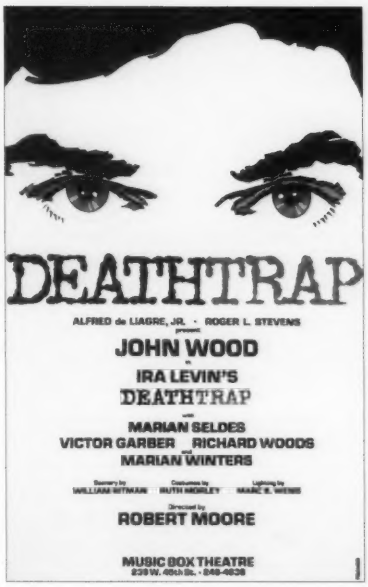




ing works by Somerset Maugham, William Douglas Home, A. R. Gurney and Enid Bagnold. With the death of Philip Barry in 1949, S. N. Behrman and Samuel Taylor were perhaps the best-known American dramatists writing high comedy. During the Stevens years, Playwrights' had two hits written by Taylor: "Sabrina Fair," with a cast that included Margaret Sullavan, Joseph Cotten and Cathleen Nesbitt in 1953; and, in 1958, "The Pleasure of His Company," coproduced with Frederick Brisson, with Cornelia Otis Skinner and Cyril Ritchard in the leading roles.

The Playwrights' Company was also responsible for production of significant European writers. In 1954, Stevens told director Albert Marre that he would ensure the production of a play that Marre chose. The next year Marre brought him a script for "Time Remembered," a version of Jean Anouilh's comedy "Leocadia." Anouilh's work was little-known at the time in the United States, but Stevens kept his word. The play had originally been scheduled for production in 1955, but casting problems set it back considerably. Stevens was tenacious, and "Time Remembered" was a critical success, with a cast that included Helen Hayes, Richard Burton and Susan Strasberg, and lavish sets by Oliver Smith.

"Ondine," a play by Stevens' great favorite Jean Giraudoux, was directed for Playwrights' by Alfred Lunt. This was Stevens' first association with the renowned actor/director. Audrey Hepburn starred as the water sprite who falls in love with a human, a knight played by Mel Ferrer. "Ondine" opened at the 46th Street Theatre in New York on Feb.18, 1954. The production did well so long as Hepburn remained in the starring role, achieving 117 performances before she withdrew.

The Playwrights' Company dissolved in 1960. Its last venture was a play that was a special favorite of Stevens, Gore Vidal's "The Best Man," a political drama that has been revived recently to critical acclaim.

Producers Theatre

In 1953 Stevens and Robert Whitehead, who was a leading New York producer with some estimable productions to his credit, formed the producing firm of Whitehead-Stevens, which then joined with the business firm City Investing Inc. to form Producers Theatre. Robert Dowling was president of City Investing Inc. City Investing owned three of New York's playhouses outright—the Fulton, Morosco and Coronet—part of another, and held a lease on a fifth. City Playhouses Inc., a subsidiary of City Investing, managed all five, as well as the American National Theatre and Academy (ANTA) on which City Investing held a mortgage. Producers Theatre made heavy use of City Investing's theaters.

The Playwrights' Company invested in the new Producers Theatre and gained advantages for its productions through the new firm. Producers Theatre began with $1 million in capital, with Whitehead as executive producer. The group presented work of the highest quality as well as commercial vehicles. Its production of T. S. Eliot's comedy, "The Confidential Clerk," brought the much-loved actress Ina Claire, famed for her brilliance in high comedy, back to Broadway. "Confidential Clerk" opened at New York's Morosco Theatre, one of the City Investing playhouses, in February 1954, but it was not a financial success.

Producers Theatre also presented the New York premiere of Eugene O'Neill's "A Touch of the Poet," with Helen Hayes, Kim Stanley and Eric Portman. It opened at the newly renamed Helen Hayes (formerly Fulton) Theatre in 1958. Stevens had earlier contributed financial support to an O'Neill production at Circle in the Square, one of the early off-Broadway groups noted for superior work, and he played a role in presenting O'Neill vehicles in years to come.

A number of other plays from noted writers came to New York via Producers Theatre. These included Anouilh's "The Waltz of the Toreadors"; Terrence Rattigan's "Separate Tables" and "The Sleeping Prince;" and Friedrich Duerrenmatt's "The Visit," which opened at New York's Lunt-Fontanne Theatre in May 1958 with the legendary acting couple, Alfred Lunt and Lynn Fontanne.

"The Visit" was one of the most astonishing and powerful plays of modern time. The story of an old woman's relentless search for revenge for wrongs done to her as a young girl, it was directed in New York and London by Peter Brook. After Lunt and Fontanne refused to do it in New York under the auspices of the Theatre Guild, Stevens acquired the rights and tried to interest them again, but the couple refused. Eventually, however, Lunt and Fontanne did "The Visit" in England for the powerful West End producer Hugh Beaumont and Stevens was able to bring the play to New York, where it became a great critical success. After a run in New York, it toured, then came back to New York for a brief run at New York's City Center. Its final curtain brought the active presenting life of Producers Theatre to a close.

Off-Broadway

During the 1950s, the movement of American theater beyond Broadway became ever more evident. Roger Stevens was an early participant in the broadening of the theater beyond Times Square. Together with Norris Houghton and T. Edward Hambleton, Stevens was a backer of the Phoenix Theatre, one of the first successful ventures in the history of what became known as off-Broadway. Begun in 1953 with $125,000, Phoenix was to present an entire season of several plays. Stevens offered to help finance the venture.

John Latouche had written the libretto for a musical based on Homer, set in the state of Washington at the end of the 19th century. "The Golden Apple" opened at the Phoenix on lower Second Avenue on March 11, 1954, to mostly enthusiastic notices. Done entirely in song composed by Jerome Moross, the musical received the Drama Critics Circle Award for best musical of the 1953-54 season and subsequently transferred uptown to the Alvin Theatre.

The Phoenix was home to many notable productions. The first season began with a revival of Maxwell Anderson's comedy "Madam, Will You Walk," with Hume Cronyn and Jessica Tandy. Then came Shakespeare's "Coriolanus," staged by John Houseman. After "The Golden Apple" came Chekhov's "Seagull," with Montgomery Clift as Konstantin.

In 1957, after the Phoenix had lost considerably more money than its original capitalization, its financial administration was assumed by Theatre Inc., a non-profit producing organization that had been inactive for some years. Roger Stevens became the president of a new board, with Hambleton and Houghton continuing as board members and managing directors. The reorganized company's first presentation in October 1957 starred Eva Le Gallienne and Irene Worth in Schiller's "Mary Stuart," under the direction of Tyrone Guthrie.

The career of the young playwright Arthur Kopit was given a considerable boost by presentations of his plays at the Phoenix. Stevens had encouraged Kopit and was connected with his career in the years to follow. Kopit's play, "Oh, Dad, Poor Dad, Mama's Hung You in the Closet and I'm Feelin' So Sad," was first presented in New York at the Phoenix Theatre (in another space which was on East 74th Street) by arrangement with Stevens in February 1962; it was directed by Jerome Robbins. It subsequently had a run on Broadway at the Morosco Theatre.

Stevens also helped support productions of the Circle in the Square, which became one of the most important theaters in off-Broadway history. He became head of the Actors' Studio Theatre, another mainstay of the New York theater scene, and was a founding member of the American Shakespeare Festival in Stratford, Conn.

National Endowment for the Arts

Roger Stevens had long been active in the Democratic Party. He supported Adlai Stevenson in his bids for the presidential nomination and became the party's finance chairman in 1958. In 1961, President John F. Kennedy asked Stevens to become chairman of the National Cultural Center, the performing arts complex being planned for Washington D.C. Stevens headed the efforts to raise funds for the project.

After the assassination of President Kennedy, President Johnson signed legislation naming the National Cultural Center in honor of the late president. And on April 16, 1964, President Johnson announced the appointment of Stevens as his advisor on the arts. In February 1965, Johnson made appointments to the new National Council on the Arts and named Roger Stevens chairman. Members included composer Leonard Bernstein, actor Gregory Peck, violinist Isaac Stern, scenic designer and producer Oliver Smith, and Anthony Bliss, president of the Metropolitan Opera. In September 1965, Stevens became director of the new National Endowment for the Arts (NEA).

The NEA first received funding in 1965. One of the original departments created within the endowment was the Theatre Program, which quickly began to support new playwrights through its Playwrights Experimental Theatre project. One of the plays that emerged from that project was Howard Sackler's "The Great White Hope," which premiered at Washington's Arena Stage in1967, with James Earl Jones as the boxer, Jack Jefferson, and Jane Alexander as Eleanor Bachman. The play received ecstatic notices and soon moved to Broadway.

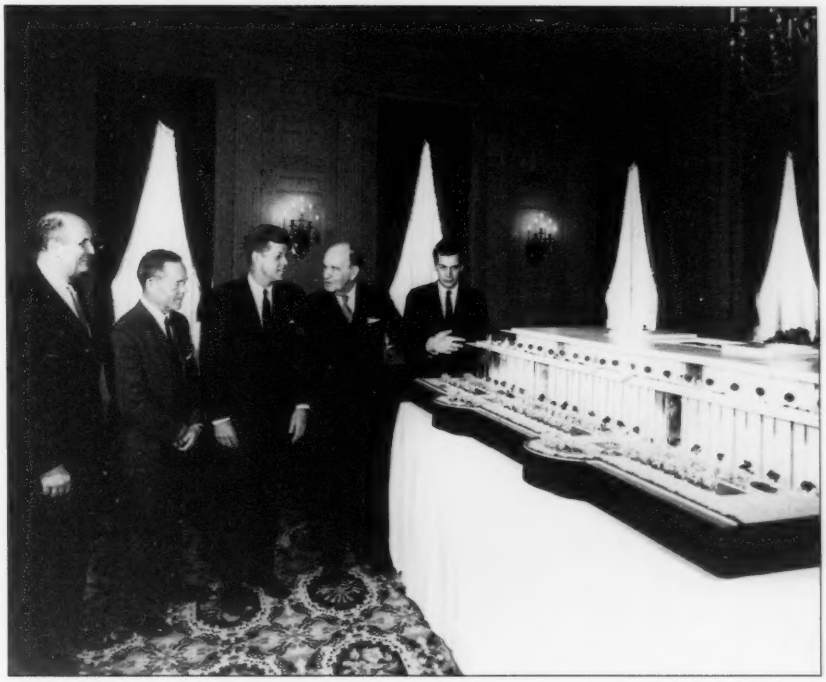
The Theatre Program also provided support for professional nonprofit theaters. This support began modestly with grants made to a small number of regional theaters; much broader assistance was provided in later years. Thus, the NEA was in the forefront of the broad movement that saw increasing growth in independent regional theaters—a trend, which, over the years, led to their becoming as vital a force in American theater as Broadway.

One of the earliest regional theaters to establish a reputation for general excellence was the Tyrone Guthrie Theatre in Minneapolis. It became the first regional theater company to bring plays to New York. The NEA provided $75,000 to help finance a tour in 1968-69 of two Guthrie productions—"The House of Atreus," adapted from the "Oresteia" of Aeschylus and Bertolt Brecht's "Arturo Ui"—to New York and Los Angeles.

Other regional theater companies were able to come to New York as a result of another mechanism put in place by Stevens. As he was leaving the NEA in 1969, Stevens turned his attention to restructuring the American National Theatre and Academy (ANTA) with which he had been associated frequently since the early 1950s. He devised a plan with two objectives: to give assistance to ANTA, which did not have a large cash reserve; and to encourage regional theaters that had received support from NEA to bring their productions to New York. NEA granted ANTA $438,000 to retire the mortgage on the ANTA Theatre, which was then donated to the Endowment. Then, NEA funds were made available to plan a first season of regional theater presentations in the ANTA Theatre. The ANTA board was reconstituted to include members from regional theater as well as from the mainstream Broadway community. Producer Jean Dalrymple administered the overall operation, and Alfred De Liagre Jr., a longtime producer and associate of Stevens, put the actual theater season together. The season included productions of Edward Albee's "Tiny Alice" and Feydeau's "A Flea in her Ear," directed by Gower Champion, both from San Francisco's American Conservatory Theatre, as well as "Henry

V" from the American Shakespeare Theatre.

In addition to contributions from the regional theaters, other presentations included "Harvey," under the banner of New York's Phoenix Theatre, with Helen Hayes and James Stewart; and a production of "Our Town," which De Liagre had presented with Henry Fonda at the Plumstead Playhouse. While the latter two productions did well at ANTA, response to the rest of the season was disappointing, and the venture came to an end. Although the ANTA experiment was not ultimately successful, it was one more indication of Stevens' earnest wish to try to provide an administrative and financially sound base for the presentation of high quality theater, and to encourage broad-based production across the nation.



Architect Edward Durrell Stone shows President Kennedy and Roger Stevens (far left) a model of what was then to be called the National Cultural Center, Oct. 8, 1963. The gathering occurred just prior to a meeting of the President's Business Committee for the National Cultural Center. Stevens was appointed chair of what became the John F. Kennedy Center for the Performing Arts, and served as chairman of the National Council on the Arts.

The John F. Kennedy Center for the Performing Arts

Following his appointment by President Kennedy as chairman of the National Cultural Center, Stevens vigorously pursued the fundraising necessary for the construction of the vast edifice. The John F. Kennedy Center for the Performing Arts became one of Stevens' greatest accomplishments in enriching the cultural life of the nation.

The Kennedy Center opened on Sept. 8, 1971, with the world premiere of "Mass," specially commissioned from Leonard Bernstein. Presented in the Opera House, it was later dedicated to Stevens. Stevens served as chairman of the Kennedy Center until he became Founding Chairman in 1988; he maintained an office at the center until his death in 1998.

The Kennedy Center has been host to an enormous variety of presentations of plays and world-class orchestras, dance and opera companies during its three decades of operation. Not surprisingly, many of the plays were produced in association with Stevens. After his appointment as NEA chair, Stevens put aside play production to avoid any suggestion of conflict of interest. He resumed producing plays in 1969 when he left the NEA. He continued to present at the Kennedy Center a wide mix of new plays, classics and popular dramas.

In his later years, Stevens never stopped planning for the future. He pursued his dream of creating conservatories for music and drama as part of the Kennedy Center, a dream which has yet to be realized. In the 1980s, he fostered more than one effort to establish a national theater at the Kennedy Center. One of these projects was headed by the imaginative and often controversial director, Peter Sellars. Stevens was always on the alert for the new and exciting in all of the arts. He organized the Fund for New American Plays, and he remained active as a producer, presenting plays and winning a Tony Award for his part in the 1993 revival of "She Loves Me," with music by Jerry Bock and lyrics by Sheldon Harnick.

The Legacy of Roger Lacey Stevens

Stevens did a great deal over the years to promote plays he thought represented something fine in the theater. A large percentage of these were financially unrewarding, but Stevens gave the public a rare opportunity, if they cared to take advantage of it, to see remarkable productions. Stevens' commercial sense led to the presentation of a number of plays that did very well indeed, promoting attendance in theater, and perhaps helping to fund his continuing efforts to produce other less popular works. Stevens' superb sense of theater and of the subtleties of organization served the nation well. He joins the thin ranks of those producers in American theater history who dedicated themselves to giving the public the very best. ◆

Walter Zvonchenko is a theater specialist in the Music Division.

A Visit with the Curator

Behind the Scenes at the Roger Stevens Exhibition

By GAIL FINEBERG

A quick visit to the exhibition with its curator is an encounter with the genius of Roger Stevens—producer, dealmaker, and founding chairman of the John F. Kennedy Center for the Performing Arts—colored by the passion of a librarian for his subject.

Asked to discuss his favorite items in "Roger L. Stevens Presents," curator Walter Zvonchenko, theater specialist for the Music Division, headed straight for a giant collage of 100 playbills that Christine Stevens had assembled for her husband to hang in his new office at the Kennedy Center in 1971.

With a librarian's penchant for details, Zvonchenko noted that the arrangement of the playbills in the display at the Library does not match exactly the collage pictured in a nearby photograph of Stevens at his Kennedy Center desk. After Stevens died in 1998, the Kennedy Center delivered the collage to the Library. Conservation Division staff took steps to preserve the playbills, encasing each one in Mylar and, under the watchful eye of Mrs. Stevens, reassembling them in a slightly different pattern than in the original. The collage will eventually grace a wall in the Music Division's reading room.

Pointing to bills for plays whose authors, producers, directors, casts, opening dates, and theaters he knows by heart, Zvonchenko traced Stevens' early involvement with the theater.

He pointed out a huge orange poster advertising the 1948 production of "The Madwoman of Chaillot," in which Stevens made one of his first major investments. An adaptation from a play for the French stage by Jean Giraudoux, the show was a highlight of the 1948-49 Broadway season.

Moving through the gallery of some 120 performance photographs, theater posters, music manuscripts, color renderings of set designs, letters, and other items from the Library's collections as well as from the Kennedy Center archives, Zvonchenko discussed Stevens' associations with the Playwrights' Company, the Producers Theatre, and several individuals with whom he produced more than 100 plays and musicals during the 1950s and '60s.

Travis Fullerton

The Roger Stevens exhibition now on display at the Library of Congress

Stevens had such a good eye for literature that he did not hesitate to promote works whose potential for financial success may have been problematic. "Roger Stevens had a passion for the theater, and he had a passion for quality," Zvonchenko said, noting as examples, Stevens' support of "Peer Gynt" by Henrik Ibsen (1951), "The Confidential Clerk" by T.S. Eliot (1954), "Cat on a Hot Tin Roof" by Tennessee Williams (1955), and Swiss playwright Friedrich Duerrenmatt's "The Visit" (1958). His 13 productions on Broadway in 1957 included "West Side Story," with music by Leonard Bernstein. The exhibition includes the composer's holograph score for the memorable song, "Tonight."

During a period of 40 years, Stevens produced more than 200 plays and musicals, all the while brokering huge real estate developments from Boston to Seattle, serving as finance chairman for the National Democratic Party and founding chairman of the National Endowment for the Arts, and guiding the Kennedy Center into existence.

"Perhaps the most incredible thing about Roger Stevens was his genius for managing so many different projects simultaneously," Zvonchenko said. "While managing his business, he was producing some of America's finest plays in New York and Washington, introducing them to Europe, bringing London plays here, and supporting theater in other American cities. He was traveling to Washington to take on the National Cultural Center, which was to be a center not only for theater and music but also for education and outreach."

Zvonchenko paused beside a drawing depicting architect Edward Durrell Stone's 1959 conception of a National Cultural Center on the Potomac River. Visiting dignitaries would be brought up the river by motor launch from National Airport to an elegant, domed edifice housing a large theater, opera house, concert hall, and two smaller theaters. Visitors would step onto a broad promenade curving into the river on the west side and depart by way of a long circular drive on the east side. That design never materialized. "Money was always the biggest problem," said Martha Hopkins of the Interpretive Programs Office, who, with Zvonchenko, selected items for exhibition and wrote the item labels.

continued on page 87

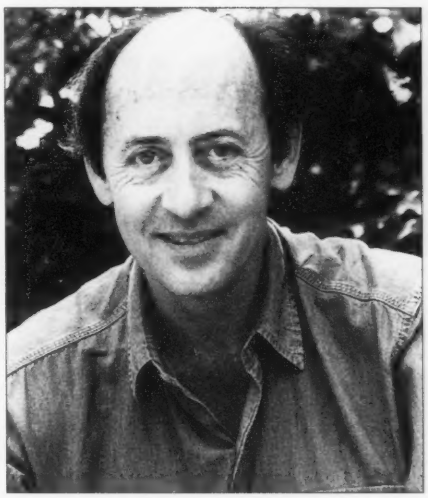
Billy Collins Reappointed

Poet Laureate Tapped for Second Term

Librarian of Congress James H. Billington has appointed Billy Collins to serve a second term as the Library's Poet Laureate Consultant in Poetry.

The Poet Laureate concluded the 2001-2002 literary season on May 8 with a lecture on "Hedonism and the Pleasures of Poetry."

His "Poetry 180" program, available on the Library's Web site at **www.loc.gov/poetry/180**, has been greeted with great enthusiasm across the country. He conceived the Web site to make it easy for students to hear or read a poem each day of the approximately 180 days of the school year, hence the name of the site. He selected the poems with high school students in mind.



Poet Laureate Billy Collins

Collins' books of poetry include a volume of new and selected poems, "Sailing Alone Around the Room," which was published by Random House last September; "Picnic, Lightning" (University of Pittsburgh Press, 1998); "The Art of Drowning" (1995), which was a Lenore Marshall Poetry Prize finalist; "Questions About Angels" (1991), a National Poetry Series selection by Edward Hirsch; "The Apple That Astonished Paris" (1988); "Video Poems" (1980); and "Pokerface" (1977).

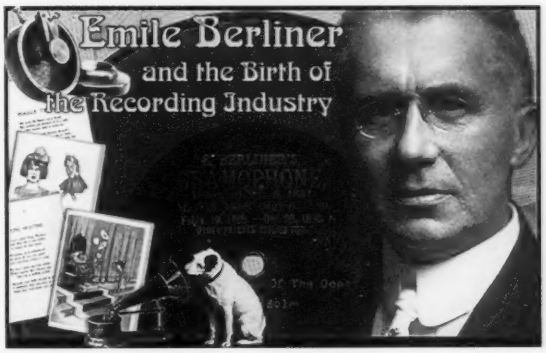
His honors include fellowships from the New York Foundation for the Arts, the National Endowment for the Arts and the Guggenheim Foundation. He has also been awarded the Oscar Blumenthal Prize, the Bess Hokin Prize, the Frederick Bock Prize, and the Levinson Prize, all awarded by Poetry magazine.

He is distinguished professor of English at Lehman College, City University of New York, where he has taught for the past 30 years. He is also a writer-in-residence at Sarah Lawrence University, and he has served as a Literary Lion of the New York Public Library. ◆

Early Days of Recording

Recording Industry Collection Debuts

"Emile Berliner and the Birth of the Recording Industry" has been added to the Library's American Memory Web site at **www.loc.gov**.



This latest addition is a selection of more than 400 items from the Emile Berliner Papers and 108 Berliner sound recordings from the Library's Motion Picture, Broadcasting and Recorded Sound Division. Berliner (1851-1929), an immigrant and largely self-educated man, was responsible for the development of the microphone, the flat recording disc and gramophone player.

Although the focus of this online collection is the gramophone and its recordings, it also includes much evidence of Berliner's other interests, such as information on his various businesses, crusades for public health issues, philanthropy, musical composition and even his poetry. Spanning the years 1870 to1956, the collection includes correspondence, articles, lectures, speeches, scrapbooks, photographs, catalogs, clippings, experiment notes and rare sound recordings.

The American Memory site offers approximately 100 collections comprising more than 7.5 million items. ◆

'Homegrown'

NEA Heritage Fellow Opens New Concert Series

By JAMES HARDIN

Guitarist Eddie Pennington and his son Alonzo, Linda and David Lay of the Appalachian Trail Band, and David McLaughlin were the first performers in a new series of outdoor concerts presented by the American Folklife Center on April 24. The concert was held in cooperation with the Folklore Society of Greater Washington and the Kennedy Center's Millennium Stage, and with the assistance of state folklorists from around the nation.

Tourists, Library and congressional employees, and other Capitol Hill workers and visitors sat on the steps of the Library's Thomas Jefferson Building in front of Neptune Plaza to enjoy the hour of "homegrown" music. On hand to introduce the artists was the Kentucky state folklorist Bob Gates. Rep. Ed Whitfield (R-Ky.) also attended.

Pennington began with virtuoso solo performances of "Guitar Rag" and "Mose's Blues" and was then joined by his son for duet renditions of "Nine-Pound Hammer," "Chicken Reel," and "Preacher and the Bear." The younger Pennington's own remarkable performance demonstrated the folk process of passing on one's skills to the next generation. Linda and David Lay and David McLaughlin, Pennington's old friends from the National Council for the Traditional Arts (NCTA) Masters of the Steel String Guitar Tour, then charmed the audience with renditions of "Angel Band," "I'll See You in My Dreams," and "I'll Fly Away," among others.

The center's new series, "Homegrown: The Music of America," will present traditional music and dance from communities across the United States throughout the summer. "We are working with federal and state folklorists, and other professionals from associated fields, to identify performing groups noted for their excellence in presenting authentic community-based musical traditions," said Peggy Bulger, director of the American Folklife Center.

James Hardin

Eddie Pennington, Alonzo Pennington, Linda Lay, and David McLaughlin, on the Library's Neptune Plaza for the opening of the center's new concert series "Homegrown 2002: the Music of America."

The "Homegrown" concerts will be audio- and video-taped and photographed, and the documentation added to the center's Archive of Folk Culture. The concerts will be broadcast at a later time on "Traditions," hosted by Mary Cliff, on Washington-area WETA 90.9 FM, an NPR affiliate.

Diane Kresh, director, Public Service Collections, helped launch the new series, which revives the tradition of summer events on the Neptune Plaza. "Folklife is about community," she said, "and the American Folklife Center is devoted to preserving the ties that bind us together so that future generations will know us as we are today. Folklife connects human beings of all races, religions and ages. I can think of no better way for the Library to celebrate the center's role in preserving and presenting folk culture than by sponsoring these outdoor concerts."

The Library of Congress has a history of presenting folk music concerts that dates to Dec. 20, 1940, when Alan Lomax arranged for a Coolidge Auditorium performance of the Golden Gate Quartet, with Josh White on guitar. A month later, in January 1941, the quartet appeared at Constitution Hall at an Inaugural Gala under the sponsorship of first lady Eleanor Roosevelt.

In 1948, folksong collector Helen Hartness Flanders, wife of Vermont senator Ralph Flanders, presented a lecture and concert of New England ballads with three New England folksingers, again in the Coolidge. A folk music concert, Sept. 23, 1976, on the Library's Neptune Plaza, featuring "Big Chief" Ellis, John Cephas, and Phil Wiggins, celebrated the U.S. Bicentennial and the opening of the front doors to the Thomas Jefferson Building. The success of that event led to the "Neptune Plaza Concert Series," sponsored by the newly created American Folklife Center and, initially, with the assistance of the NCTA. The series lasted for 19 years and included a culturally diverse range of performers, such as Andean singers; Egyptian, flamenco, Polish, and Hungarian dancers; blues guitarists; African drummers and African American dancers and singers; and bands representing Cajun, zydeco, klezmer, Indonesian, Puerto Rican, Cuban, Swiss, Irish, and many other cultural traditions.

Recently, folk performers have been included in the celebrations for the centennial of the Jefferson Building (1997) and the 200th anniversary of the Library of Congress (2000).

The "Homegrown Concert Series" this summer will be conducted in cooperation with the Millennium Stage at the John F. Kennedy Center for the Performing Arts. Folk groups will appear at the Library of Congress at noon and again, at 6 p.m., at the Kennedy Center.

Libsohn-Ehrenberg

The Golden Gate Quartet was featured in Time magazine after their appearance in Washington, D.C., Jan. 27, 1941; monks from the Drepung Loseling Monastery in Tibet performed sacred music and dance on April 21, 1994.

Homegrown Concert Series

May 15: Yuqin Wang and Zhengli "Rocky" Xu are extraordinary Chinese rod puppeteers, originally from Beijing, who now live in the Portland, Ore., area. Chinese rod puppetry is an ancient traditional art form dating back more than a millennium. Many of the featured stories also have ancient origins. Wang and Xu have performed all over the United States since coming to this country in 1996. Nancy Nusz, director of the Oregon Folklife Program, will introduce and interview them.

June 5: The Blind Boys of Alabama, featuring lead singer Clarence Fountain, formed as a group in 1937 at the Talladega Institute for the Deaf and Blind. Today the group performs throughout the United States and around the world. Their recent CD "Spirit of the Century" won the 2002 Grammy Award for Best Traditional Soul Gospel Album. This performance is sponsored by the Music Division and is part of the Library of Congress program "I Hear America Singing."

June 19: Karl and the Country Dutchmen, from Trempealeau, Wis., are one of the country's finest German "Dutchman" polka bands. Led by Karl Hartwich on accordion and concertina, the band, with its thumping tuba marking the beat, plays to packed dance halls throughout the Midwest. Karl has also played at the National Folk Festival in Lowell, Mass., the Smithsonian Folklife Festival in Washington, D.C., and on Garrison Keillor's "Prairie Home Companion" radio show. Wisconsin Folk Arts Program director Richard March will introduce this band.

July 24: Chuck Brown is a Washington, D.C.-area institution and the father and inventor of the regional musical style known as "go-go," which swept the area in the 1970s. Brown will lead an eight-piece band for the "Homegrown" concert. One of D.C.'s many folklorists with expertise in this musical form will introduce and explain the traditions of "go-go."

Aug. 28: The Campbell Brothers present Sacred Steel, African American gospel music with electric steel guitar and vocal. This tradition is just now emerging from the House of God Keith Dominion Church, where for more than 60 years it has been an integral part of worship. The tradition has its roots in Florida, where folklorist Bob Stone of the Florida Folklife Program has brought it to national attention, and it is now spreading throughout the country. The Campbell Brothers, Chuck and Darick, are from Rochester, N.Y., and their lead singer, Katie Jackson, lives in Baltimore.

Sept. 19: A concert featuring a National Endowment for the Arts Heritage Fellow for 2002 will be announced later.

Oct. 8: Bob McQuillen, the dean of New England contra-dance musicians, will bring his group "Old New England" from New Hampshire to play a traditional dance on the Neptune Plaza. McQuillen has been playing accordion and piano and writing tunes for more than 50 years. He is the acknowledged master of this venerable genre and has led countless groups during his long career. Lynn Martin, New Hampshire Folklife Program Director, will introduce the group. ◆

James Hardin is the editor at the Library's American Folklife Center. The National Council for the Traditional Arts also contributed to this article.

Curator
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Exhibition photographs document the Sept. 8, 1971, opening of the Kennedy Center, for which Leonard Bernstein was commissioned to compose "Mass" in memory of the assassinated president. One of the exhibition items is a 1985 birthday toast that Bernstein penned on a sheet of Watergate Hotel stationery: "Thank you, Roger, for all you've done/For all of us—and me, for one;/Like West Side Story, and specially Mass—/I thankfully raise this loving glass."

Zvonchenko and Hopkins initially selected some 400 items from the Library's Roger L. Stevens collection that document Broadway's heyday. "This is a very rich collection," Hopkins said. "We hope it will become more widely known because of this exhibition, and that scholars will come to use it." ◆

Gail Fineberg is the editor of the Library's staff newspaper, The Gazette.

Guide to Motion Picture, Broadcasting, Recorded Sound

By ALAN GEVINSON

"Motion Pictures, Broadcasting, Recorded Sound: An Illustrated Guide" is the latest colorful guide to the Library's multi-format collections published by the Library of Congress.

"The rich collections of the Library of Congress Motion Picture, Broadcasting, and Recorded Sound Division (MBRS) document the past 100 years—the audiovisual century, the first century to be recorded by sound and moving images," writes David Francis, former MBRS chief, in the guide's introduction. "Thanks to recorded sound and moving images, our times will be better known and understood than preceding centuries."

The guide surveys the highlights of the vast collections of MBRS through a chronological narrative of audiovisual, technological, business, and artistic developments. It also chronicles the Library's developing role in acquiring, preserving, and disseminating these materials.

Early Days

The story begins in the 1880s in the nation's capital, then on the verge of becoming "the scientific center of the world," in the words of C. Francis Jenkins, co-inventor with fellow Washingtonian, Thomas Armat, of the first motion picture projector. Scientists and businessmen in town sought to discover ways to transform sounds and images into reproducible material forms. Emile Berliner, creator of the microphone, flat recording discs and the gramophone, located his laboratory just one mile from the Library of Congress, now the home of the Berliner Collection of several hundred discs featuring music and spoken word recordings from the turn of the century.

Along with the Smithsonian Institution and the U.S. Patent Office, the Library of Congress provided critical institutional support to the city's community of inventors. In 1870, the Library had become the national repository of materials deposited for copyright protection. During the 1890s, the Library launched its unequaled motion picture collection when producers of early silent films deposited still images developed on paper prints in order to register their product. There was no provision in the copyright law at that time to protect the new medium of film. A half-century later, the Library collaborated in a project to restore these priceless stills to their original existence as moving picture films. Today, the MBRS Paper Print Collection constitutes the world's largest and most comprehensive source of American movies from the early silent era.

MBRS is the home of many collections of note from the silent film era. The Theodore Roosevelt Collection, for example, documents the activities of the first president whose life was extensively preserved on film. The division's holdings also include the collection of the most famous film star of her time, Mary Pickford, "America's Sweetheart." Pickford at one time vowed to destroy her early films, judging some of them "ridiculous," but, fortunately for future generations, her friend and fellow actress Lillian Gish convinced her that "they would be studied and appreciated in time." In later years, Pickford gratefully said of the Library's preservation efforts, "Without you, many of my films would have turned to dust."

Between the Wars

The decade of the 1920s saw a decisive transformation in popular commercial entertainment. The technology developed during World War I that allowed radio to become a major medium of mass communication also brought profound changes to both the recording and film industries. Motion pictures, radio and recordings were as integral to the "Jazz Age" as the literature of the period. During the Great Depression, these media continued to serve the mass audience in ways as diverse as those exemplified by Franklin Roosevelt's "Fireside chats" over the radio and the stunning Astaire-Rogers dance musicals of the 1930s.

Library collections contain a wealth of audiovisual materials that capture diverse expressions of the interwar period. With more than 100,000 radio and television soundtracks dating from 1935 to 1971, the Library's NBC Collection comprises the most comprehensive, publicly available broadcasting archives in the United States. The Mary Margaret McBride Collection features more than 1,100 hours of McBride's weekday talk shows, a pioneering mixture of interviews, advice, and product plugging that attracted an average of six million listeners daily. The Library's largest collection of major studio films, that of Columbia pictures, comprises more than 4,000 features and shorts. And the United Artists Collection of some 3,000 Warner Brothers films includes features, shorts and cartoons produced prior to 1949.

MBRS has also gathered a sizeable number of non-studio films from this period. The Library's collections are particularly strong in African-American films and in Yiddish-language films made in America. The division has collected an extensive amount of documentary film, including footage from ethnographic expeditions undertaken by Margaret Mead and Gregory Bateson; films and raw footage from the radical Workers Film & Photo League; manuscript material, stills, and films from Pare Lorentz, the premier U.S. government filmmaker of the 1930s; and footage shot by noted novelist, folklorist, and anthropologist Zora Neale Hurston.

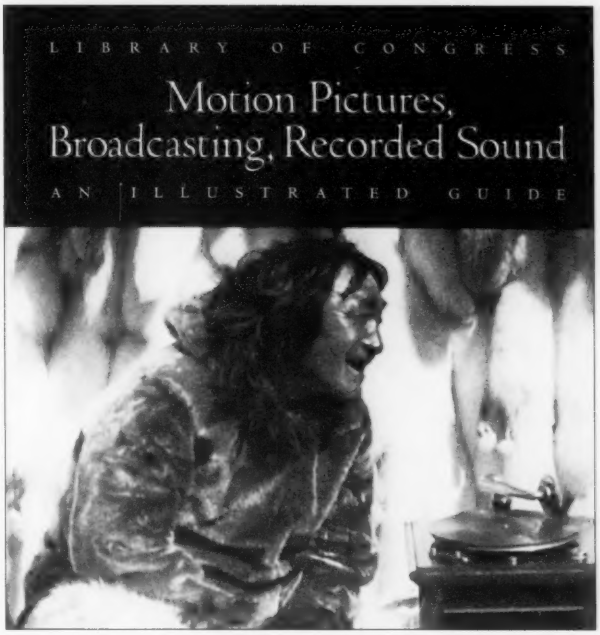
World War II Era

When he assumed leadership of the Library of Congress in 1939, Archibald MacLeish committed the institution to a policy of national popular education. In 1940, he obtained a grant from the Carnegie Corporation to establish a recording laboratory to record and copy music, songs, stories and other aural traditions of national and international folk culture for distribution. With its state-of-the-art studio and phonoduplication facilities, the recording laboratory became the finest governmental recording facility in Washington.

In 1941, the Library began to issue a series of recordings by acclaimed poets reading their own works. Also in that year, the Library produced a set of pio-

neering educational and documentary radio programs using talented actors such as Walter Huston, Douglas Fairbanks Jr., Raymond Massey and Agnes Moorehead. Writer Arthur Miller and composer Earl Robinson also contributed to the programs. Following the attack on Pearl Harbor, they recorded hours of interviews in ten locations across the nation to capture for posterity the reactions of a varied group of ordinary Americans to their president's declaration of war.

During World War II, the Library established a motion picture repository that would, in the words of Librarian of Congress Luther H. Evans, "preserve those films which most faithfully record in one way or another the contemporary life and tastes and preferences of the American people." The Library also became a storehouse for captured World War II enemy audiovisual material. In 1966, due in part to the efforts of Sen. Robert F. Kennedy, the Library began to receive what was to become a flood of Armed Forces Radio Service 16-inch transcription discs, many of which were produced during World War II to educate and entertain servicemen and women. This material complements the Library's Office of War Information Collection, which includes much American network radio broadcasting not known to have survived elsewhere.



The Postwar Period

The postwar period saw a phenomenal growth in the number of television sets in the nation—from one million in 1949 to 50 million a decade later. This new era of communications was both condemned and applauded. Paddy Chayevsky, noting television's promise in the early 1950s, deemed it "the marvelous medium of the ordinary." In 1961, President Kennedy's newly appointed director of the Federal Communications Commission, Newton Minow, castigated broadcasters for having squandered that potential, creating instead "a vast wasteland." Whether wonderland or wasteland, television's impact on American life and culture has been profound.

The Library's collections house NBC's entire kinescopic inventory—more than 18,000 items from 1948 to 1970, including thousands of hours of broadcast journalism covering the political and social life of the past half-century. The Library also holds the nation's largest collection of public television material, beginning with shows produced in the Washington, D.C., area in the 1950s and proceeding to the present day.

The impact of television radically transformed the radio industry. As radio shows and stars moved to television, much of the established network radio listening audience bought TV sets and followed their favorite shows to the new medium. The remaining radio audience, however, was augmented by younger listeners who now turned their car and transistor radios to their favorite disc jockey playing the latest hit songs. The Library holds the complete radio archives of the Mutual Broadcasting System's flagship station, WOR-AM, comprising approximately 15,000 discs and the station's paper archives. The rise of noncommercial radio beginning in the early 1970s is also well documented in the Library's holdings of the National Public Radio (NPR) Collection with more than 25,000 tapes of arts programs from 1971 through 1991.

Late 20th Century

The U.S. Congress in 1987 passed a resolution affirming that jazz "is hereby designated as a rare and valuable American treasure to which we should devote our attention, support, and resources to make certain it is preserved, understood, and promulgated." Although the Library's commitment to collecting and preserving jazz began long before this declaration of congressional appreciation, two of the most significant jazz collections held in MBRS were acquired in 1991. The Robert Altshuler Collection of 250,000 78 rpm records spans the years 1917 to approximately 1950. The Valburn-Ellington Collection acquired from jazz connoisseur Jerry Valburn includes every known commercially released 78 rpm recording made by Duke Ellington in its original format—with one exception—as well as 3,000 unpublished open-reel tapes.

In the last three decades of the 20th century, the Library has made a concerted effort to strengthen its international motion picture and video holdings. Recent acquisitions include important films and videos that represent significant creative and documentary efforts from Australia, Cuba, Egypt, Germany, Iceland, India, Israel, Italy, Lebanon, Norway, Pakistan, Poland, Senegal, the Soviet Union, and Sweden, among other countries.

The 21st Century and the Future

In May 2000, the Library opened the Bob Hope Gallery of American Entertainment to honor the comedian on his 98th birthday. As a spotlight that illuminates the great popular American entertainers of the past century, the gallery features highlights from such important division collections as the Gwen Verdon-Bob Fosse Collection, the Danny Kaye and Sylvia Fine Kaye Collection, and, of course, the Bob Hope Collection.

The preservation of our nation's radio and television heritage became national policy in 1976 when the American Television and Radio Archives Act was

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Performing Arts: Broadcasting

The Library of Congress has recently published the final volume in its Performing Arts series, titled "Performing Arts: Broadcasting," which describes the Library's unique and comprehensive radio and television holdings. Since 1986, this series has presented articles on all aspects of performing arts in the Library's collections, as well as volumes devoted to music and motion pictures.

"Performing Arts: Broadcasting" contains 11 essays and more than 200 black-and-white images—film stills, publicity photos and scripts—that richly illustrate the golden age of radio and television. Comedian Jack Benny and radio host Fred Allen appear on the cover in a 1936 publicity shot for NBC's "Town Hall Tonight."

The book's overview of the Library's radio holdings begins with researcher and former network producer Karen Hansen's study of Mary Margaret McBride's radio interviews with newsmakers and personalities of the 1930s through 1950s, such as Harry S. Truman, Eleanor Roosevelt, Bette Davis and Mike Wallace. Writer and former diplomat Donald Kent analyzes recordings of radio advice programs from the 1950s to the present in an article that reveals the dramatic behavioral and moral differences between past and present-day callers.

Tales of the early days of radio emerge from Library of Congress cataloger Kathleen Miller's study of the Library's NBC collection as well as film historian Alan Gevinson's analysis of the Radio Research Project of the Library of Congress. Funded in 1941 by the Rockefeller Foundation, the purpose of the Radio Research Project was to produce programs that exhibited "values inherent in the American tradition."

The story of Hollywood's influence on early radio is told by Ross Care, author and composer, who describes the crossover of film stars to the airwaves that resulted in the production of radio dramas such as "Fibber McGee and Molly." And Peter Rohrbach, a freelance writer and editor, describes how radio broadcasts from the U.S. and abroad kept millions of Americans informed about the events of World War II.

The Library's rich television holdings are a springboard for four essays on the medium's impact on American culture. The section begins with Donald Kent's essay on how television producers in the 1950s created audiences for arts-related programming by developing lively ways of presenting ballet, opera and theater. Paul Mandell, who is regarded by many Hollywood composers as an authority on television background music, discusses the history and fate of recorded works by television composers. The role of jazz music in television's early years is the subject of an essay by Krin Gabbard, professor and chair of comparative literature at the State University of New York at Stony Brook. Finally, Barbara Pruett, a librarian, researcher and writer, traces the career of Groucho Marx from his early days in vaudeville to his television career as host of "You Bet Your Life."

The volume ends with a tribute to jazz innovator and saxophonist Gerard "Gerry" Mulligan by Iris Newsom, editor of the eight-volume Performing Arts series. On April 6, 1999—on what would have been Gerry Mulligan's 72nd birthday—the Library opened a permanent exhibition of the Gerry Mulligan Collection in the foyer of its Performing Arts Reading Room in recognition of a career that spanned six decades.

"Performing Arts: Broadcasting"—a 209-page hardcover book with 245 illustrations—is available for $47 from the Superintendent of Documents, P.O. Box 371954, Pittsburgh PA 15250-7954. Cite stock number 030-001-00181-4 when ordering. Copies may also be ordered from the Library's Sales Shop; credit card orders (888) 682-3557. ◆

World Treasures: Beginnings

"World Treasures of the Library of Congress: Beginnings," the first in a series of three volumes, has been published by the Library of Congress in association with Third Millennium Publishing and in conjunction with the continuing "World Treasures" exhibition, which opened in the summer of 2001.

"World Treasures of the Library of Congress" displays for the first time the Library's unparalleled international collections, which began with the acquisition of Thomas Jefferson's library in 1815," said Librarian of Congress James H. Billington. "Jefferson's belief that 'there is no subject to which a member of Congress may not have occasion to refer' led him to collect books in many languages. Now in its third century, the Library is still guided by Jefferson's universal collecting policy, which is reflected in this exhibition and its first companion publication."

An artful combination of text, color illustrations, old-world maps, and full-page quotations, "Beginnings" focuses on the first rotation in the "World Treasures" exhibition, which explores how some 60 world cultures have explained and depicted the creation of the universe, the heavens and the earth. Underlying these complex issues are three key questions: Where does it—the universe, the cosmos—all come from? How do people explain and order the universe to better cope with it? How do cultures record the experience to create a shared memory of the past?

These themes are presented in the volume with more than 130 full-color images of items from the Library's collections, including a 12th-century Taoist scroll painting titled "Ba Xian" (The Eight Immortals) by Zhao Boju; Polish astronomer Nicolaus Copernicus' 1543 work that set forth evidence that the earth and other planets revolve around the sun; and illustrations from creation tales, myths and legends that have been passed down through the generations and remain popular themes in children's literature today. Illustrations from modern-day children's books such as "How Giraffe Got Such a Long Neck: A Tale from East Africa," "Why Mosquitoes Buzz in People's Ears: A West African Tale," and those featuring Anansi the Spider, a popular trickster in Ghanian folk literature, depict how different cultures have explained why various animals appear and behave as they do.

William Blake's renowned image of the creation, which appeared in "Europe, A Prophecy (1794)," adorns the cover of "Beginnings." This relief etching depicts the monumental figure of the Creator set within the framework of the blazing sun, engaged in measuring the material world below him with a set of calipers.

Following the sections on creating and explaining the heavens and earth, "Beginnings" concludes with examples of early writing and printing that have enabled world cultures to record the past. These include a cuneiform tablet dating from 2039 B.C. and metal movable type from 13th-century Korea.

Future thematic rotations in the "World Treasures" exhibition, which will be complemented by their own companion volumes, will focus on encounters among cultures and ceremonies and celebrations.

"Beginnings" — a 207-page softcover book with more than 130 illustrations (mostly in full color) is distributed in the United States by the Antique Collectors' Club. The compact volume (sized 5 3/4 inches x 6 1/4 inches) is available for $14.95 in major bookstores and in the Library's Sales Shop; credit card orders (888) 682-3557. ◆

Guide
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approved by Congress. Preservation of significant films is carried out under the terms of the National Film Preservation Act of 1988. In accordance with the act, the Librarian of Congress names 25 "culturally, historically, or aesthetically significant" films to the National Film Registry every year; and archival quality copies of the original copies of those films are added to the Library's collections to ensure their preservation. Most recently, in 2000, the National Recording Preservation Act was approved by Congress to launch an effort to preserve the nation's rich legacy of all kinds of sound recordings. The National Recording Preservation Board held its inaugural meeting at the Library on March 12 of this year (see Information Bulletin March-April 2002, p. 60).

At present, the Library of Congress is building the National Audio-Visual Conservation Center in Culpeper, Va., where a state-of-the-art archival environment will provide storage for the Library's audiovisual collections and house preservation and cataloging functions of the Motion Picture, Broadcasting and Recorded Sound Division.

The Library recognizes its enormous responsibility to maintain audiovisual materials in usable conditions for future generations. At the beginning of this new audiovisual century, the Library remains firmly committed to preserving for posterity the rich audiovisual heritage of the past.

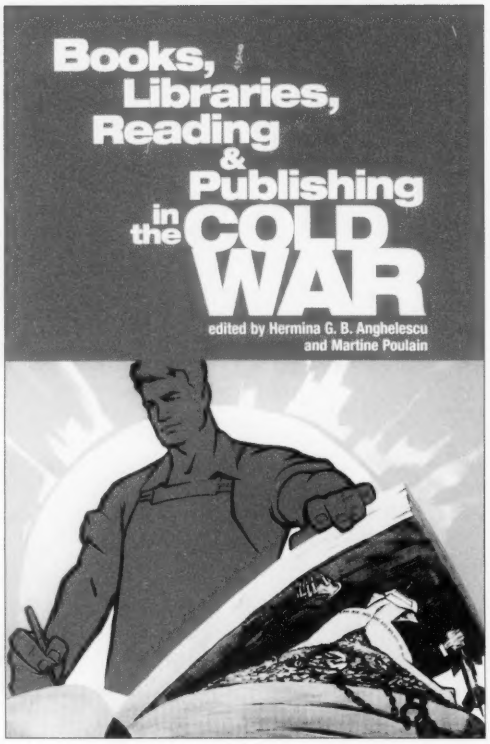
The attractive illustrated guides to the Library's collections, featuring materials in various formats, have been made possible by support from the James Madison Council, a national, private-sector advisory council dedicated to helping the Library of Congress share its unique resources with the nation and the world. The series of volumes now includes guides to the collections of manuscripts; prints and photographs; rare books; maps; music, theater and dance; Hispanic and Portuguese, European, African and Middle Eastern, and Asian materials that can be found at the Library of Congress.

"Motion Pictures, Broadcasting, Recorded Sound: An Illustrated Guide"—an 88-page softcover book with 109 illustrations—is available for $18 from the Library of Congress Sales Shop, credit card orders (888) 682-3557; and from the U.S. Government Printing office (stock number 030-001-00162-8), telephone (866) 512-1800. ◆

Alan Gevinson is a film historian.

Book Culture During the Cold War

By JOHN Y. COLE



"Books, Libraries, Reading, and Publishing in the Cold War," a 298-page book of essays, has been published by the Center for the Book in the Library of Congress. The volume contains 20 scholarly papers presented by library historians at an international conference in Paris, June 11-12, 1998.

Essays and their authors include: "The Overseas Libraries Controversy and the Freedom to Read: U.S. Librarians and Publishers Confront Joseph McCarthy," by Louise S. Robbins; "The Effect of the Cold War on Librarianship in China," by Cheng Huanwen; "U.S. Youth Services Librarians and Cold War Censorship, 1946-1955," by Christine Jenkins; "Reading in the Context of Censorship in the Soviet Union," by Valeria D. Stelmakh; and "Cold War Librarianship: Soviet and American Library Activities in Support of National Foreign Policy, 1946-1991," by Pamela Spence Richards.

The papers, edited by Hermina G.B. Anghelescu and Martine Poulain, were originally published in the Winter 2001 issue (Volume 36/1) of Libraries & Culture: A Journal of Library History, edited by Donald G. Davis Jr., and published by the University of Texas Press. Anghelescu is assistant professor in the Library and Information Science Program at Wayne State University. Poulain is the general conservator of the libraries and director of Mediadix, University of Paris. As a sociologist, she has published many articles on the sociology of reading, the history of libraries, and the history of censorship.

The book is dedicated to Pamela Spence Richards (1941-1999) of Rutgers University, an energetic historian who, with Poulain and Marie-Noelle Frachon, organized the 1998 conference on which this volume is based. It includes a biographical sketch of Richards by Betty Turock of the School of Communication, Information & Library Studies, Rutgers University; tributes to Richards from Donald G. Davis Jr., Graduate School of Library and Information Science at the University of Texas at Austin, and Valeria Stelmakh, Russian State Library; and an index to the volume prepared by students in the Library and Information Science Program, Wayne State University, Detroit.

Pamela Spence Richards

The 1998 conference was organized under the auspices of the Library History Round Table of the International Federation of Library Associations and Institutions (IFLA), École nationale supérieure des sciences de l'information et des bibliothèques (ENSSIB), and the Villeurbanne Centre de Formation aux Carrières de Bibliothèques (CFCB), with assistance from the IFLA Section on Reading.

The image on the book's dust jacket is from a 1960 poster in the Prints and Photographs Division of the Library of Congress (negative number LC-USZC4-3344). It depicts an idealized Soviet man crushing a militarist within a book of "history." The translated poster title is: "A new, just society is coming to replace the obsolete, capitalist society."

"Books, Reading, Libraries, and Publishing in the Cold War," a 298-page cloth-bound book, is available for $25 from Oak Knoll Press, 310 Delaware St., New Castle, DE 19720; telephone (302) 328-7232; toll-free (800) 996-2556; fax (302) 328-7274. The book can be ordered online at **www.oakknoll.com/pressrel.coldwar.html**.

This writer chaired one of the sessions at the 1998 conference in Paris, continuing the Center for the Book's involvement in projects examining the influence of books, reading, and libraries from World War II through the end of the Cold War. These projects include: the 1983 celebration of the 40th anniversary of the Armed Services Editions (1943-1947), followed by publication of "Books in Action: The Armed Services Editions" (1984); a conference held in Moscow on Oct. 29-31, 1991 on "The National Library in the Life of the Nation: The Lenin State Library and the Library of Congress"; "Publishing and Book Culture in Russia and the New States: Challenges for the West," a conference at the Library of Congress on March 9-10, 1993 (see Information Bulletin, April 19, 1993); and an international conference, "Libraries and Reading in Times of Cultural Change," held in Vologda, Russia on June 18-22, 1996 (see Information Bulletin, Sept. 16, 1996). ◆

John Y. Cole is the director of the Center for the Book.

News from NLS

Library, Partners Develop Standard for the Digital Talking Book

The National Information Standards Organization (NISO) has recently adopted a national standard for the Digital Talking Book (DTB), a collection of electronic files arranged to present information to the blind and physically handicapped reader through alternative media.

The five-year effort to develop the NISO DTB standard (ANSI/NISO Z39.86-2002) was coordinated by the National Library Service for the Blind and Physically Handicapped (NLS) in the Library of Congress in partnership with an international committee. The NISO DTB standard will make electronic resources presented in DTB format more accessible to print-disabled readers worldwide.

"This single standard addresses the requirements of a range of agencies serving users with a wide variety of reading needs," said NLS Director Frank Kurt Cylke. "It is truly a universal standard that will benefit the blind community for generations to come."

Although the most common medium for DTBs will be human speech, a DTB produced in accordance with the new standard can include a file containing the contents of the document in text form, thereby permitting output through synthetic speech, refreshable braille display devices, or visual display in large print.

"The effort to develop a DTB standard was completed by an international committee representing a broad range of stakeholders dedicated to providing alternative-format materials to print-disabled readers," said Patricia Harris, NISO Executive Director. "During the development process, the full committee met 11 times across the United States and Canada, and smaller working groups met countless times in person and via conference calls and e-mail."

Partners include the Association of Specialized and Cooperative Library Agencies (of the American Library Association); American Council of the Blind; American Foundation for the Blind; American Printing House for the Blind; Blinded Veterans Association; Canadian National Institute for the Blind; the DAISY Consortium; Hadley School for the Blind; Assistive Devices Industry Office-Industry Canada; IsSound Corporation; National Federation of the Blind; Recording for the Blind and Dyslexic; Talking Book Publishers Inc.; Telex Communications Inc.; VisuAide Inc.; and the World Blind Union.

The ANSI/NISO DTB standard was built on existing standards and specifications to make use of programming skills and software tools that were originally developed for other purposes. The standard was also based on specifications formulated by blind and visually impaired users who were included in the development effort.

"This single standard addresses the requirements of a range of agencies serving users with a wide variety of reading needs. It is truly a universal standard that will benefit the blind community for generations to come."

—Frank Kurt Cylke, Director National Library Service for the Blind and Physically Handicapped

The standards project was coordinated by Michael M. Moodie, NLS Research and Development Officer, who chaired and organized the NISO Digital Talking Book Committee's meetings and work groups from its inception in 1997 through the final approval of the standard by the American National Standards Institute (ANSI) on March 6, 2002.

"This standard will facilitate the efficient presentation of information through a variety of alternative media and will make it easier for readers to navigate the digital world," said Moodie. "It provides a framework under which a person or agency can create DTBs for works ranging from a very simple novel to a complex textbook."

The standard gives users great flexibility in how they "read" DTBs, according to Moodie. Some want a straight, linear reading experience, while others prefer to use sophisticated functions that provide random access to sections of the DTB, the ability to activate certain options (e.g., footnotes), or set bookmarks, highlight portions of text, or perform keyword searches.

NISO is the only U.S. group accredited by ANSI to develop and promote voluntary technical standards for use in information delivery services for libraries, publishers and related information technology organizations. NISO standards are developed by consensus under the guidance of experts and practitioners in the field to meet the needs of both the information user and the producer. For its work on the DTB standard, NISO was one of the recipients of the 2001 Collaboration and Coordination Award presented by the International Coalition of Access Engineers and Specialists. For information about NISO's current activities or to download NISO standards, including the NISO DTB standard, visit the NISO Web site at **www.niso.org**. ◆

The current talking book from the Library's NLS is in wide public use.

What Went Wrong ... and Why?

Historians Discuss the Perception of Muslim History

By MARY-JANE DEEB

Two eminent historians discussed 1,400 years of Islamic civilization in the Mediterranean during a program held at the Library on May 7. The question "What Went Wrong and Why?" was debated by Bernard Lewis, Emeritus Professor at Princeton University and author of a best-selling book with a similar title, and Mohamed Arkoun, Emeritus Professor at the Sorbonne in Paris. The program, which filled the Library's Coolidge Auditorium to capacity, was sponsored by the Library's African and Middle Eastern Division and Office of Scholarly Programs. The program was chaired by the Librarian of Congress James H. Billington, with Prosser Gifford, director of the Library's Office of Scholarly Programs and the John Kluge Center, moderating a question-and-answer period.

Charlynn Spencer Pyne

Charlynn Spencer Pyne

Bernard Lewis (left) and Mohamed Arkoun discussed Islamic civilization at a May 7 public presentation at the Library.

Lewis began his presentation by describing the Muslim civilization that emerged at the end of the seventh century in Arabia and spread to the then Christian lands of the southern and northern Mediterranean as "the greatest civilization since Greece and Rome" and the most advanced militarily, scientifically and intellectually in the known world. That civilization lasted nearly 700 years and was, according to Lewis, the intermediary stage between the classic and the modern world. Christian Europe tried to fight back, but the Crusaders were defeated, Byzantium fell, and the Empire of Constantinople was conquered by the Muslim Ottomans. In the 15th century, however, Christendom reasserted itself in Spain and Portugal, and the Muslims were expelled from Spain in 1492.

Charlynn Spencer Pyne

Librarian of Congress James Billington introduced Lewis and Arkoun.

The Treaty of Carlowitz (1699) between the Austrians and the Ottomans brought home to the Muslims the fact that they were no longer the dominant power they had been at one time, Lewis asserted. That treaty was "the first [negotiated] peace signed by a defeated Ottoman empire with victorious Christian adversaries." It is then, argued Lewis, Muslims began asking themselves, "What went wrong?"

It was clear that Europe's military superiority was a major factor in the Muslims' defeat. In the early part of the 18th century, the Ottomans recognized that they needed to modernize their weaponry and their military strategies and tactics. Lewis maintained that the Ottomans realized that Europeans were experimenting with new ways of doing things; they tried to emulate them but to no avail. This "modernization" was a process that many in the Muslim Ottoman empire resisted, even though some reformist leaders tried to accommodate change. The Ottomans altered the way their soldiers dressed, hired Prussian advisors, and even adopted Italian military music by Donizetti but still they continued to be defeated on the battlefield.

Lewis explained that the Ottoman empire was also falling apart economically, while Europe was growing more prosperous in the advent of the Industrial Revolution and the ability to manufacture a large quantity of cheap goods to sell around the world.

In the political arena, Europe was creating parliaments and writing constitutions that gave people many kinds of rights that were denied to citizens in the Ottoman empire. Although political reforms were introduced in Turkey and Iran, the modernization of the military, political and economic spheres did not achieve the desired parity with Europe. And so the question remained: "What went wrong?" or more to the point, "What did *they* do right?"

Arkoun began his presentation by saying that he agreed somewhat with Lewis but differed in his approach to history. Islamic history, according to Arkoun, should be viewed as a "constituted history" by both Western and Muslim scholars, meaning a history that was created selectively, depending on one's perspective. There is

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The Founding Fathers and Islam

Library Papers Show Early Tolerance for Muslim Faith

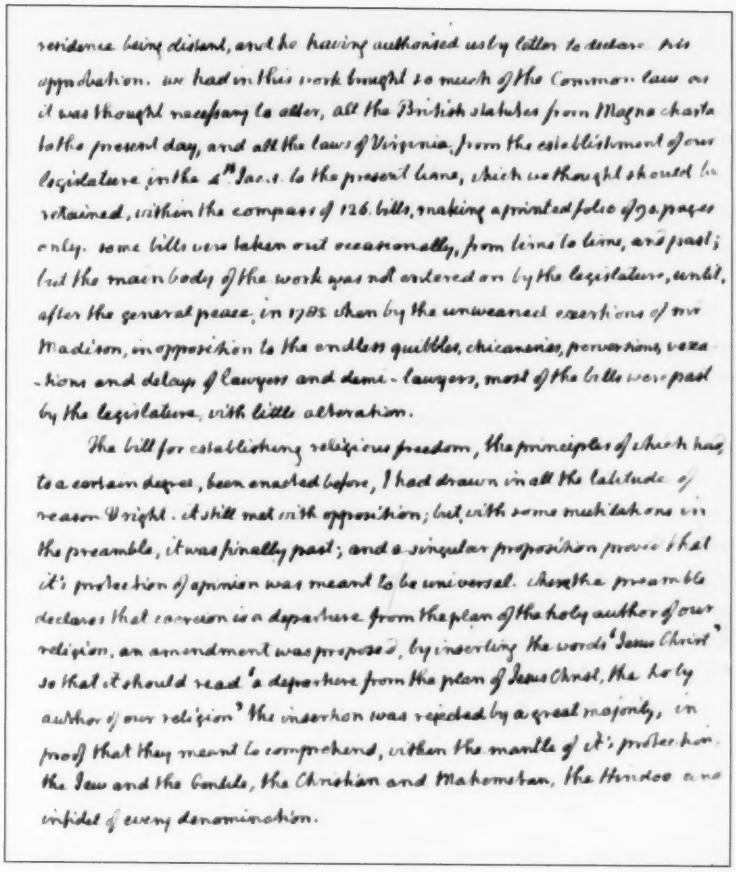
By JAMES H. HUTSON

With more than 55 million items, the Library's Manuscript Division contains the papers of 23 presidents, from George Washington to Calvin Coolidge. In this article, Manuscript Division Chief James Hutson draws upon the papers of Washington, Thomas Jefferson and other primary documents to discuss the relationship of Islam to the new nation.

Many Muslims feel unwelcome in the United States in the aftermath of September 11, according to newspaper reports. Anecdotal evidence suggests that substantial numbers of Americans view their Muslim neighbors as an alien presence outside the limits of American life and history. While other minorities—African Americans, Hispanics and Native Americans—were living within the boundaries of the present United States from the earliest days of the nation, Muslims are perceived to have had no part in the American experience.

Readers may be surprised to learn that there may have been hundreds, perhaps thousands, of Muslims in the United States in 1776—imported as slaves from areas of Africa where Islam flourished. Although there is no evidence that the Founders were aware of the religious convictions of their bondsmen, it is clear that the Founding Fathers thought about the relationship of Islam to the new nation and were prepared to make a place for it in the republic.

In his seminal Letter on Toleration (1689), John Locke insisted that Muslims and all others who believed in God be tolerated in England. Campaigning for religious freedom in Virginia, Jefferson followed Locke, his idol, in demanding recognition of the religious rights of the "Mahamdan," the Jew and the "pagan." Supporting Jefferson was his old ally, Richard Henry Lee, who had made a motion in Congress on June 7, 1776, that the American colonies declare independence. "True freedom," Lee asserted, "embraces the Mahomitan and the Gentoo (Hindu) as well as the Christian religion."



residence being distant, and he having authorised us by letter to declare his approbation. we had in this work brought so much of the Common law as it was thought necessary to alter, all the British statutes from Magna charta to the present day, and all the laws of Virginia from the establishment of our legislature in the 4th Jac. I. to the present time, which we thought should be retained, within the compass of 126. bills, making a printed folio of 92 pages only. some bills were taken out occasionally, from time to time, and passed; but the main body of the work was not entered on by the legislature, until, after the general peace, in 1785. when by the unwearied exertions of mr Madison, in opposition to the endless quibbles, chicaneries, perversions, vexations and delays of lawyers and demi-lawyers, most of the bills were passed by the legislature, with little alteration.

the bill for establishing religious freedom, the principles of which had to a certain degree, been enacted before, I had drawn in all the latitude of reason & right. it still met with opposition; but with some mutilations in the preamble, it was finally past; and a singular proposition proves that it's protection of opinion was meant to be universal. where the preamble declares that coercion is a departure from the plan of the holy author of our religion, an amendment was proposed, by inserting the words 'Jesus Christ' so that it should read 'a departure from the plan of Jesus Christ, the holy author of our religion' the insertion was rejected by a great majority, in proof that they meant to comprehend, within the mantle of it's protection, the Jew and the Gentile, the Christian and Mahometan, the Hindoo and infidel of every denomination.

A selection from Jefferson's autobiography where he expresses satisfaction over the Virginia legislature's expression of tolerance in its Bill for Establishing Religious Freedom.

In his autobiography (see image above), Jefferson recounted with satisfaction that in the struggle to pass his landmark Bill for Establishing Religious Freedom (1786), the Virginia legislature "rejected by a great majority" an effort to limit the bill's scope "in proof that they meant to comprehend, within the mantle of its protection, the Jew and the Gentile, the Christian and Mahometan." George Washington suggested a way for Muslims to "obtain proper relief" from a proposed Virginia bill, laying taxes to support Christian worship. On another occasion, the first president declared that he would welcome "Mohometans" to Mount Vernon if they were "good workmen" (see page 96). Officials in Massachusetts were equally insistent that their influential Constitution of 1780 afforded "the most ample liberty of conscience ... to Deists, Mahometans, Jews and Christians," a point that Chief Justice Theophilus Parsons resoundingly affirmed in 1810.

Toward Islam itself the Founding generation held differing views. An evangelical Baptist spokesman denounced "Mahomet" as a "hateful" figure who, unlike the meek and gentle Jesus, spread his religion at the point of a sword. A Presbyterian preacher in rural South

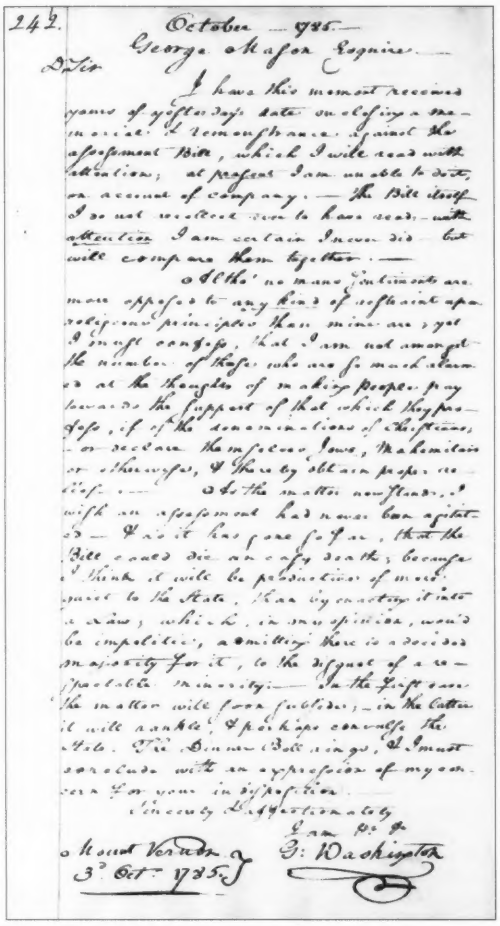
Carolina dusted off Grotius' 17th century reproach that the "religion of Mahomet originated in arms, breathes nothing but arms, is propagated by arms." Other, more influential observers had a different view of Muslims. In 1783, the president of Yale College, Ezra Stiles, cited a study showing that "Mohammadan" morals were "far superior to the Christian." Another New Englander believed that the "moral principles that were inculcated by their teachers had a happy tendency to render them good members of society." The reference here, as other commentators made clear, was to Islam's belief, which it shared with Christianity, in a "future state of rewards and punishments," a system of celestial carrots and sticks which the Founding generation considered necessary to guarantee good social conduct.

"A Mahometan," wrote a Boston newspaper columnist, "is excited to the practice of good morals in hopes that after the resurrection he shall enjoy the beautiful girls of paradise to all eternity; he is afraid to commit murder, adultery and theft, lest he should be cast into hell, where he must drink scalding water and the scum of the damned." Benjamin Rush, the Pennsylvania signer of the Declaration of Independence and friend of Adams and Jefferson, applauded this feature of Islam, asserting that he had "rather see the opinions of Confucius or Mohammed inculcated upon our youth than see them grow up wholly devoid of a system of religious principles."

That ordinary citizens shared these positive views is demonstrated by a petition of a group of citizens of Chesterfield County, Va., to the state assembly, Nov. 14, 1785: "Let Jews, Mehometans and Christians of every denomination enjoy religious liberty…thrust them not out now by establishing the Christian religion lest thereby we become our own enemys and weaken this infant state. It is mens labour in our Manufactories, their services by sea and land that aggrandize our Country and not their creeds. Chain your citizens to the state by their Interest. Let Jews, Mehometans, and Christians of every denomination find their advantage in living under your laws."

The Founders of this nation explicitly included Islam in their vision of the future of the republic. Freedom of religion, as they conceived it, encompassed it. Adherents of the faith were, with some exceptions, regarded as men and women who would make law-abiding, productive citizens. Far from fearing Islam, the Founders would have incorporated it into the fabric of American life. ◆

James H. Hutson is chief of the Manuscript Division and the author of many books, including, most recently, "Religion and the Founding of the American Republic," 1998.



242.

October — 1785.

George Mason Esquire.

Dear Sir

I have this moment received yours of yesterday date inclosing a memorial & remonstrance against the assessment Bill, which I will read with attention; at present I am unable to do it, on account of company. — The Bill itself I do not recollect ever to have read, with attention I am certain I never did — but will compare them together. —

Altho' no mans sentiments are more opposed to any kind of restraint upon religious principles than mine are; yet I must confess, that I am not amongst the number of those who are so much alarmed at the thought of making people pay towards the support of that which they profess, if of the denominations of Christians, or declare themselves Jews, Mahometans or otherwise, & thereby obtain proper relief. —

As the matter now stands, I wish an assessment had never been agitated — & as it has gone so far, that the Bill cannot die an easy death; because I think it will be productive of much unquiet to the State, I am by no means clear that the Assembly, which, in many of its acts, would be impolitic, & unwarrantable, is not invested with a discretionary power to pass it, to the disquiet of a very respectable minority. — As the first session of the ensuing Assembly will soon succeed the last, in the latter it will rank'd, & perhaps carried by the Bill. The Bearer Bob is going, & I must conclude with an expression of my concern for your indisposition.

Sincerely & affectionately I am Dr. Sir

Mount Vernon 3d Oct. 1785.

Yr. Obt. Servt. G: Washington

George Washington's 1785 letter wherein he declared that he would welcome "Mohometans" to Mount Vernon if they were "good workmen."

Islam
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no one Muslim society in the singular, but rather a number of quite different Muslim societies, such as Morocco and Indonesia. Therefore, when one asks what went wrong, Arkoun maintains that one must specify *where* and *when*.

Arkoun pointed out that there was no real history of the Mediterranean region—a region that included Europe as well as a Turko-Arab "space" incorporating Iran because of that nation's significant impact on the Mediterranean. It was in that region that Islam became the dominant power and remained so for almost 800 years. Historians, Arkoun argued, never really explained what happened during that period, particularly in terms of the acquisition and transfer of knowledge. According to Arkoun, the end of the Muslim era of dominance came in 1492, when Muslims and Jews were expelled from Spain, not at the time of the peace treaty of Carlowitz in 1699 as Lewis claimed. From 1492 onward, Europe became the hegemonic power in the Mediterranean, and European countries such as France were able to rewrite not only their own history but also that of the countries they dominated. Arkoun observed that Lewis wrote about what went wrong with Muslim societies, with the assumption that things went right with Europe (in spite of two world wars).

Finally, Arkoun advocated that historians take a new approach to the history of the Muslims and the West that calls for an "intellectual and spiritual subversion" of existing systems of thought. Referring to the title of a 1999 Library of Congress conference in which he participated, he called this new approach a new "frontier of the mind." ◆

Ms. Deeb is an Arab world area specialist in the Library's African and Middle Eastern Division.

Responding to September 11

Symposium on Legal and Policy Reactions to Terrorism

By JANICE HYDE

Panelists speaking at the Library during a symposium on terrorism noted that the existing laws of war—while not perfect—apply to acts of terror, even though terrorist acts do not appear to follow the rules of "traditional" wars.

This was the view of one of three panels convened for the symposium, "New Policies and Realities in the Wake of The Terrorist Attacks on September 11th," held in the Library's Coolidge Auditorium on April 8.

Cohosted by the Law Library and American University Washington College of Law, the symposium featured panels on "The War on Terrorism: Its Implications for the Laws of War," "What Patriotism Means Today," and "Foreign Legal Responses to Terrorism." Speakers included academics, government officials, representatives of international and nongovernmental organizations, private law practitioners, and senior legal specialists from the Law Library.

G.N. Miller for the New York Post

"Resurrection Within," a photo of the wreckage of the World Trade Center in New York

Robert Goldman, a professor at American University Washington College of Law, moderated the first panel focusing on terrorism and the laws of war. John Cooke, a retired brigadier general and director of judicial education at the Federal Judicial Center, noted that although it appears that the United States is now dealing with criminal syndicates, these have many "state-equivalent" features, such as the ability to mobilize resources and define political ideologies.

Several panelists made reference to the confusing legal status of detainees at Guantanamo Bay. James Ross, a senior legal advisor for Human Rights Watch, suggested that it would cost nothing to declare the detainees as prisoners of war and suggested that the "best way to promote the laws of war is to adhere to them."

In examining "What Patriotism Means Today," the symposium's second panel, Walter Berns of the American Enterprise Institute made multiple references to Abraham Lincoln. Berns suggested that Lincoln was "the American who taught us what it means to be American, who taught us what it means to be a patriot."

Roger Wilkins, a professor of history at George Mason University, related an incident during the time of the Vietnam War in which he argued that "dissent is the highest form of patriotism and the highest form of loyalty." Wilkins said his patriotism still hinges on that statement and suggested that Americans need to be "active, wise, informed" citizens and participate in the debates the United States is facing.

In contrast, Col. John Ripley (retired), suggested that, however imperfect, the U.S. government has been put in place by its people and now is not the time to come up with individual interpretations of what the government should do. Rather than question the government, Ripley asserted, "the patriot supports his or her government in every possible way."

Jamin Raskin, a law professor at American University Washington College of Law moderated the panel.

The final panel featured a group of senior legal specialists from the Law Library. Moderated by Kersi Shroff, chief of the Western Law Division, the panelists addressed the impact that terrorism and the events of September 11 have had on the laws and policies of a number of different countries. In his introduction, Shroff discussed the elusive task of developing a legal definition of terrorism and noted that a British statute has recently incorporated this new definition: "Violent acts that are designed to advance religious or ideological causes."

Edith Palmer, a senior legal specialist in the Western Law Division, noted the prompt and strong German response to the attacks on September 11; within a week, Federal Chancellor Gerhard Schroeder's promise of military assistance to the United States received parliamentary approval. Legislation was enacted a month later to allow the German authorities to prohibit religious associations with a terrorist agenda. And, by the end of 2001, a reform package had been enacted that enhanced the investigative powers of law enforcement and intelligence agencies. The new legislation constituted a shift in the balance between privacy and security interests that nevertheless attempted to stay within the German constitutional framework, Palmer noted.

Ruth Levush, a senior legal specialist in the Eastern Law Division, discussed Israel's international cooperation in the area of counterterrorism, as well as its domestic legislation on terrorist prevention, information gathering, detention of suspected terrorists and assis-

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The Children of Sally Hemings

Genealogist Gives Annual Austin Lecture

By REBECCA GATES-COON

Thomas Jefferson, third president of the United States, was most likely the father of all of Sally Hemings' children, genealogist Helen F. M. Leary, an expert on early families of the Upper South, reported at the Library's 2002 Judith P. Austin Memorial Lecture on April 16. Leary's talk was based on her research into the available genealogical evidence concerning Hemings' children, the results of which were published in a September 2001 issue of The National Genealogical Society Quarterly.

Stephen E. James, chief of the Humanities and Social Sciences Division (HSS), welcomed an overflow audience to the lecture in the Madison Building's West Dining Room. Barbara Walsh, reference librarian in the Local History and Genealogy Reading Room, introduced Leary, who is a frequent contributor to major genealogical journals. Leary has served as editor and primary author of the handbook "North Carolina Research: Genealogy and Local History" (first published in 1980, followed by a second edition in 1996) and served four terms as president of the Board for Certification of Genealogists. She is a fellow of both the American Society of Genealogists and the National Genealogical Society.

Leary began her lecture by observing that the complex character of Thomas Jefferson as both public leader and private individual has challenged historians and biographers over the years. She said the Jefferson-Hemings relationship most likely began in Paris in the late 1780s; Jefferson traveled to France as American envoy in 1784 with his elder daughter Martha. Three years later, Sally Hemings (1773-1835), a young Monticello slave, accompanied Jefferson's younger daughter Maria to France to join her father.

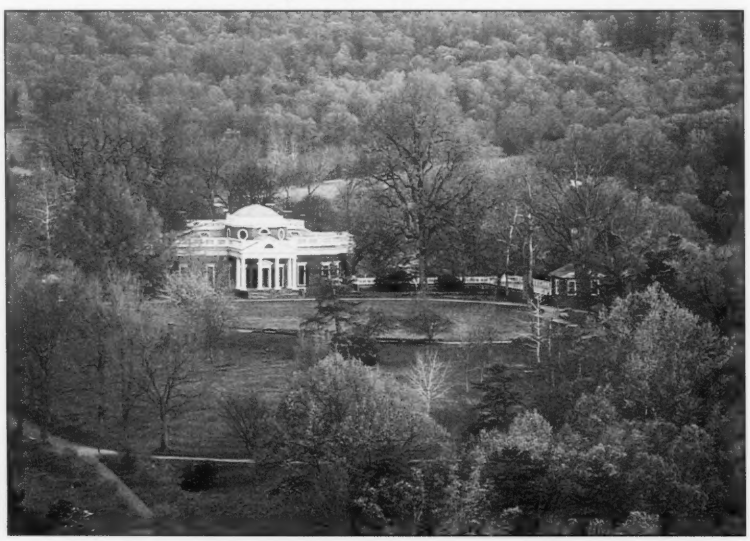
Carlynn Spencer Pyne

Genealogist Helen Leary spoke at the Library April 16.

Hemings gave birth to her first child in early to mid-1790, not long after her return to Monticello from France. Her final, seventh, child was born in 1805. (According to Leary, the seven children born to Hemings did not include Thomas Woodson, believed by many of his descendants to have been a son of Hemings and Jefferson.) All of Hemings' children were born at Monticello. Some of them, according to contemporary reports, bore a striking resemblance to Thomas Jefferson. Leary remarked that, during Jefferson's lifetime, and even at the height of his political career, rumors circulated and occasionally surfaced in print that Jefferson was maintaining a clandestine relationship with his slave.

The relationship between Jefferson and Hemings was most likely a "businesslike" arrangement, based on persuasion and mutual agreement—not a traditional "romance" or, at the other extreme, forced on Hemings by Jefferson, according to Leary.

She also noted that Jefferson's grandchildren, as well as many historians over the years, considered the existence of a Hemings-Jefferson relationship improbable or even impossible and suggested alternative interpretations of the circumstances. Leary acknowledged that differences of opinion remain concerning the evidence. She asserted, however, that the accretion of extensive genealogical and circumstantial evi-



Thomas Jefferson's Monticello estate, where, according to Helen Leary, Sally Hemings bore the third president seven children.

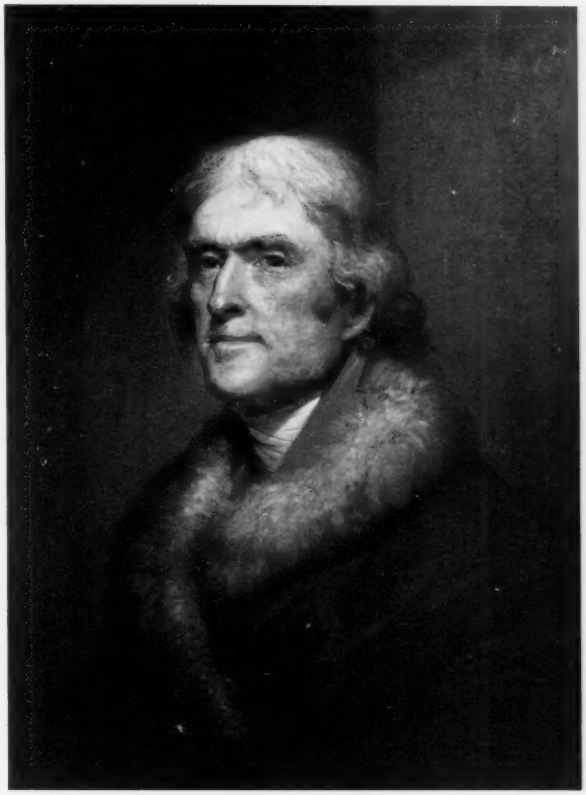
dence, as unearthed by historians and genealogists (and examined more fully in her own 2001 article), has made alternative theories concerning the paternity of the Hemings children increasingly untenable.

Recent DNA evidence has established a genetic link between Hemings' youngest son Eston and a Jefferson male, though the actual identity of the father cannot be fixed by DNA markers. Leary said that the estimated conception dates of each of Hemings' children coincided precisely, and indeed exclusively, with Jefferson's visits to Monticello. She noted that credible family traditions handed down through generations of the Hemings family, as well as Jefferson's own treatment of Hemings' offspring (all of whom were eventually freed), argue in favor of a Hemings-Jefferson connection.

Leary contended that much of the evidence marshaled against the Hemings-Jefferson relationship has proved to be flawed by reason of bias, inaccuracy or inconsistent reporting. Too many coincidences must be accounted for and too many unique circumstances "explained away," she said, if a competing theory is to be accepted. She concluded by saying that the sum of the evidence points to Jefferson as the father of Hemings' children.

The Humanities and Social Sciences Division of the Library created and sponsored the Austin Memorial Lecture series as a tribute to Judith Austin, who was the head of the Local History and Genealogy Reading Room for many years. Her 20 years of Library service included her May 1996 appointment as head of the Main Reading Room. She died on Aug. 2, 1997. Attending the April 16 lecture were her husband, Alan, and their daughter, Jennifer Austin Luna. ◆

Rebecca Gates-Coon is a reference librarian in the Local History and Genealogy Section, Humanities and Social Sciences Division.



Thomas Jefferson, one of the subjects of this year's Austin Memorial Leture in genealogy, in a 1805 portrait by Rembrandt Peale. Courtesy New York Historical Society

Terrorism
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tance to victims. She described how Israeli law balances the public's right to security with the right to protect their civil liberties. This balancing act, as declared by the chief justice of the Israeli Supreme Court, is achieved within the law and involves a compromise between competing interests. Levush discussed an example of this rule in a leading case that outlaws torture in interrogations of terrorism suspects.

The Russian Federation's reaction to terrorism was the topic of panelist Peter Roudik, a senior legal specialist in the Eastern Law Division. Noting that Russia is well versed in responses to terrorism because it has experienced all manner of terrorist acts, Roudik said that Russia has taken the position that international terrorism must be stopped because it poses a threat to the stability of Russia. He described a 1998 law that established the framework for combating terrorism and made the president directly responsible for stopping terrorist acts. Despite the focus of the executive and legislative branches on terrorism, Russia still remains vulnerable to terrorist acts, according to a recent analysis.

The final panelist, George Sfeir, a senior legal specialist in the Eastern Law Division, discussed how a number of Arab states have responded to the events of September 11. Sfeir opened by stating that terrorism was a well-known phenomenon in the Arab world before the terrorist attacks. Arab states in general have treated terrorism as a criminal matter subject to penal codes, or as a threat to national unity and security governed by various emergency acts. Sfeir noted that there have been more changes in attitude rather than laws since September 11. He said events of that day illustrated that local groups, which modern Arab governments previously thought were manageable, could potentially be drawn into well-organized international terrorist groups. The September 11 events also caused several states to reexamine their laws related to financial disclosure and the transfer of funds. One point of contention between the U.S. and Arab states was the focus of the United States on traditional methods of transferring funds and charitable contributions, which in the Arab world have deep historic and cultural roots based on notions of trust. ◆

Janice Hyde is the Law Library's program officer.

ABA/Rob Crandall

Marcia Coyle, Supreme Court correspondent for The National Law Journal; David Tatel, Judge of the U.S. Court of Appeals for the District of Columbia Circuit; Paul Kahn, Yale Law School; and Christine Corcos, Louisiana State University, participated in a Law Day panel at the Library May 1.

The Lawyer as Judge

Law Library Commemorates Law Day May 1

BY JANICE HYDE

The Law Library in cooperation with the American Bar Association Division of Public Education commemorated Law Day on May 1 at the Library with a panel discussion titled "The American Lawyer as Judge." The program was the third in the Leon Jaworski Public Program series, "Representing the Lawyer in American Culture."

Additional cooperating institutions included the American Bar Association Standing Committee on the Law Library of Congress, the Friends of the Law Library of Congress, and the Federation of State Humanities Councils. Judge William S. Sessions, former director of the Federal Bureau of Investigation and chairman of the American Bar Association's National Law Day observance, presided over the evening's program.

In welcoming remarks, Law Librarian Rubens Medina noted that the Law Library has made it an annual tradition to celebrate Law Day by taking time to reflect upon the law and those who make law their profession. "In a world that is currently embroiled in conflict and crisis, it is more important than ever to rededicate ourselves to the principle that law is the foundation of peace and justice," said Medina.

American Bar Association President Robert Hirshon then reflected upon the legacy of Leon Jaworski, for whom the public program series is named, and highlighted Jaworski's dedication to informing the public—especially young people—about how the work of lawyers reflects and affects society.

Gail Leftwich, president of the Federation of State Humanities Councils, said that the humanities councils seek to examine the law in a humanistic context. She observed that the Jaworski series of public programs looks at how lawyers help people in their daily lives.

Marcia Coyle, Washington Bureau chief and Supreme Court correspondent for The National Law Journal, served as moderator for the panel. She opened by posing three basic questions to frame the evening's discussion: What are the habits of heart and mind that make American judges judges? What are the habits of heart and mind that make American judges American? Who, specifically, exemplifies the American judge?

Coyle showed a set of slides depicting numerous judges, including Chief Justice John Marshall, as well as Mills Lane, who presides over a television courtroom. In each instance she asked, "Does he exemplify American judges?"

Acknowledging that judges may be looked upon with great esteem, Coyle quoted William Howard Taft, who said that judges "typify what we here on earth will meet in heaven." Showing a slide of Supreme Court Justice Sandra Day O'Connor, Coyle asked the panelists to consider the significance of the confirmation hearing in the process of becoming a judge. Noting that the Supreme Court is to consider a Minnesota case about campaigning for judgeships, she said the Law Day discussion was timely. She showed a brief video clip of a television advertisement depicting three judges literally "in the pocket" of a wealthy interest group.

The three panelists took strikingly different approaches to the subject. Christine Corcos, associate professor of law, Louisiana State University, opened her remarks by reading a headline from The National Enquirer concerning adjudication of marital problems by Judge Judy, another popular "television judge." This set the stage for her review of how judges are portrayed in popular culture, including television and films. In her view,

Americans' perceptions of judges are based largely on their portrayal in the media. Corcos said Americans tend to have a "schizophrenic view" of judges, believing they should be both impartial and empathetic in deciding appropriate remedies to people's problems.

Television judges, such as Judge Judy, do not always explain their decisions, leaving some viewers to believe that judges simply make up the law as they go along, Corcos said. There is also a sense, perhaps a holdover from the days of the "hanging judges" such as Judge Roy Bean, that "a good lawyer knows the law, but a great lawyer knows the judge," she said. Both ideas may relate to a fear that the average citizen will not get justice before a judge. A contrasting image is the "judge as hero"—one who votes his or her conscience, Corcos said. Ultimately, she said, the public credits judges with much more or much less power than they actually have.

ABA/Rob Crandall

Christine Corcos used an example from popular culture to illustrate her discussion of "television judges."

Corcos suggested that many of the public's ideas about judges stem from a lack of understanding of the separation of powers. The public has trouble believing that judges can separate themselves from politics and other influences.

The second panelist was Paul Kahn, the Robert W. Winner Professor of Law and the Humanities at Yale Law School. Kahn observed that judges are asked to mediate or negotiate between contradictory demands. The particular contradictions that judges mediate are common to the human condition; thus, in mediating these tensions judges embody the ideal of citizenship. He noted five tensions or contradictions that judges must balance: First, judges move back and forth between anonymity and personality. They observe traditions, such as the wearing of black robes, and ritualized proceedings to emphasize their anonymity; yet, a great judge may become a personality or a democratic hero. Second, judges are always subordinate to a source of authority outside themselves and yet, the public prefers judges who show some autonomy of thought. Third, in negotiating a contradiction between the past and the future, judges look to the past—citing precedent and original intent—and yet they are supposed to make clear their intent to guide future rulings. Fourth, although judges are "political actors" in the broadest sense, they are not supposed to have a political identity, Kahn said. Fifth, judges must mediate between reason and will: the law should have reason behind it, but reflect the will of the people.

After hearing about judges, the audience had the opportunity to hear from an actual judge—David Tatel, a judge on the U.S. Court of Appeals for the District of Columbia Circuit. Judge Tatel said he was intrigued by one of Marcia Coyle's questions, "How do judges themselves understand their own essential qualities as judges?" He quoted former Supreme Court Justice Byron White, who declared that the role of judges is "[to] decide cases."

Expanding upon Justice White's definition, Tatel said judges apply a set of legal principles—whether set by statute, regulation, provision of the Constitution, or case law—to a set of facts to resolve a controversy or dispute "as objectively as we can with as little political input as possible."

From his point of view as an appellate court judge, the system works remarkably well. He described his own thought processes in two cases, explaining that he bases his decisions upon the law and the facts of a case rather than his personal view as a citizen with a policy perspective.

In responding to a question from the audience, Kahn touched upon the issue of the process of transformation from lawyer to judge. He noted that much of that process is a mystery, but that the confirmation process is a step toward "suppressing the self"—a self with private opinions and knowledge—in order to become an impartial judge who must maintain and articulate the rule of law on behalf of society.

Corcos noted that other countries are now paying a great deal of attention to the way U.S. judges balance these tensions. She suggested that the "uniqueness" of American judges may not be true for too much longer. ◆

Janice Hyde is the Law Library's program officer.

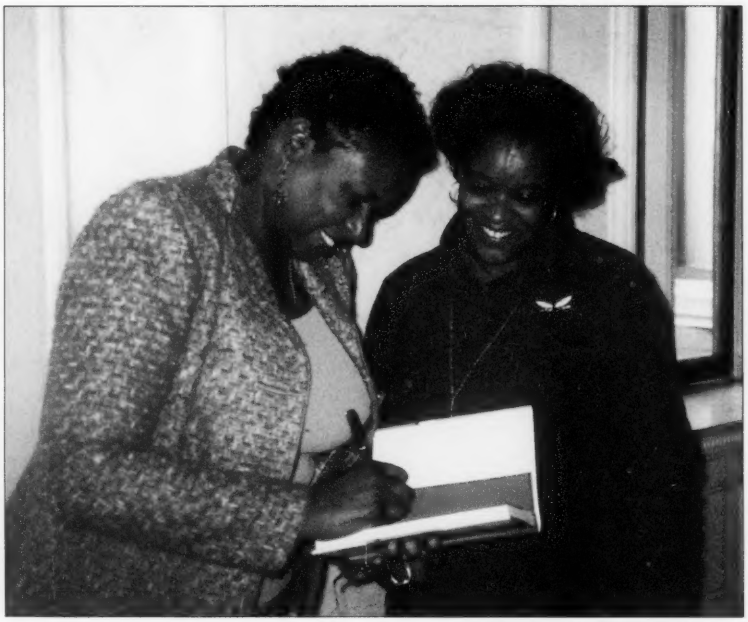
News from the Center for the Book

Lectures and Author Talks

The Center for the Book will be 25 years old in October 2002. This is the sixth in a series of articles that summarizes its activities during its first quarter century.

Measured by quantity alone, lectures on book-related topics and talks by authors of newly published books have been the Center for the Book's dominant method of promoting books, reading and libraries for the past 25 years. Under the center's auspices, from 1977 to mid-2002, approximately 130 speakers from the book, reading, library, literacy and books arts communities have presented individual talks at the Library of Congress.

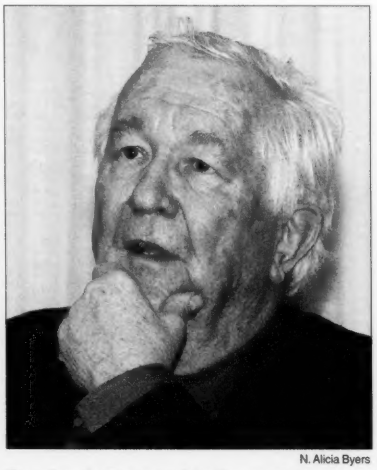
Four different lecture "series" reflect the Center for the Book's varied interests: the Engelhard Lectures on the Book, cosponsored by the Rare Book and Special Collections Division, emphasized the historical role of books, printing, reading and scholarship; the National Children's Book Week Lectures, cosponsored by the Children's Literature Center, highlighted outstanding writers of books



Fern Underdue

At a Books & Beyond talk on Nov. 6, 2001, Sharon Robinson, Jackie Robinson's daughter, spoke about her book, "Jackie's Nine: Jackie Robinson's Values to Live By." The talk was held in conjunction with the donation of the Jackie Robinson Papers to the Library. Here Robinson (left) signs a book for Library employee Sharon Holland Gray.

John Y. Cole



N. Alicia Byers

Authors Kathleen Thompson and Hilary Mac Austin from the Library's Books & Beyond talk on February 13, 2002; William Styron answers a question from the audience at a Books and Beyond discussion in the Montpelier Room, Nov. 4, 1998.

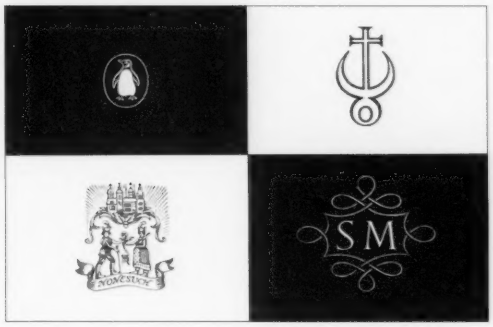
for children; and the National Book Award series, cosponsored by the National Book Foundation, features National Book Award winners. The fourth, the Books & Beyond author series, started in 1996, focuses on new books that have a special connection to the Library's collections or programs; each talk usually is cosponsored by another Library of Congress office or custodial division or one of the Center for the Book's national reading promotion partners.

The Engelhard Lectures on the Book, inaugurated by the Library in 1976 with a gift from Mrs. Charles W. Engelhard Jr., became a Center for the Book project in 1977 as soon as the center was established. Most of the talks in the Engelhard and National Book Awards series have been published by the Center for the Book; they are listed on the center's Web site (**www.loc.gov/cfbook**), which also provides general information about the center's activities. Many of the talks in the Books & Beyond series have been filmed by C-SPAN, broadcast on C-SPAN 2's "Book TV," and are currently available from the network (**www.booktv.org**).

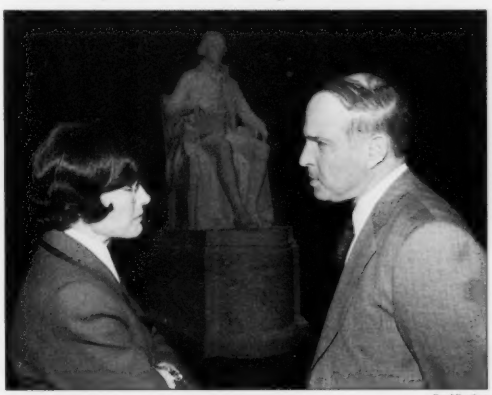
Beginning with the Books & Beyond program of Nov. 8, 1998, featuring author William Styron and his biographer, James L. W. West III, the Library began making selected Center for the Book lectures and book talks available on the Library's Web site, with links to the Center for the Book's home page. For information about these cybercasts, including the May 30, 2001, program featuring Louis Menand discussing his 2002 Pulitzer Prize-winning book, "The Metaphysical Club: A Story of Ideas in America," see **www.loc.gov/today/cyberlc**. ◆

John Y. Cole

Joanne Freeman at a Books & Beyond talk on Dec. 12, 2001.



On Oct. 23, 1978, the center sponsored an evening of illustrated talks by two distinguished typographers, John Dreyfus and Hans Schmoller. The invitation cover depicted the work of the four "masters of modern typography" discussed by Dreyfus and Schmoller. Clockwise from the upper left, they were Jan Tschichold, Giovanni Mardersteig, Stanley Morrison, and Francis Meynell.



Jim Higgins

Mary Wolfskill of the Manuscript Division talks with historian Jack Rakove before his March 23, 2000, talk in Madison Hall.

Engelhard Lectures on the Book Speakers

Nicholas Barker (1976); Philip Hofer (1977); Elizabeth L. Eisenstein (1977); Edwin Wolf (1977); Ian Willison (1980); Robert Darnton (1981); Dan H. Lawrence (1982); James D. Hart (1983); William P. Barlow Jr. (1983); Anthony Rota (1984); John P. Feather (1985); David McKitterick (1985); Harrison Hayford (1986); Lawrence Clark Powell (1986); David L. Vander Meulen (1987); R. Kathleen Molz (1987); Lotte Hellinga (1987); Ward Ritchie (1987); D.W. Krummel (1987); Bernhard Fabian (1989); G. Thomas Tanselle (1991).

National Children's Book Week Speakers

Jill Paton Walsh (1978); Elaine Konigsburg (1979); Peter Dickinson (1980); Natalie Babbitt (1981); Astrid Lindgrin (1982); Madeleine L'Engle (1983); Katherine Paterson (1988).

National Book Award Winners

Richard Rhodes (1988); Thomas L. Friedman (1990); Ron Chernow (1991); Orlando Patterson (1992); Paul Monette (1993); Nathaniel Philbrick (2000).

Selected Books & Beyond Speakers

Kevin Starr, Morris West, Jules Feiffer, Lynne Schwartz (1996); Roy Jenkins, Phyllis Theroux, Pauline Maier, Stanley Karnow (1997); Taylor Branch, Anne Fadiman (1998); Henry Mayer, J.S. Holliday, John F. Callahan, Paul Conrad (1999); Juan Williams, E. Ethelbert Miller, Harold Bloom, Joseph Ellis and Annette Gordon-Reed, Theodore Zeldin (2000); Catherine Allgor, Robert M. Sapolsky, William MacLeish, Daniel Schorr, Sharon Robinson, Allen Kurzweil, Joanne B. Freeman (2001); Kathleen Thompson and Hilary Mac Austin; Jill Lepore; Akasha Gloria Hull, Lucile Clifton and Dolores Kendrick (2002).

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